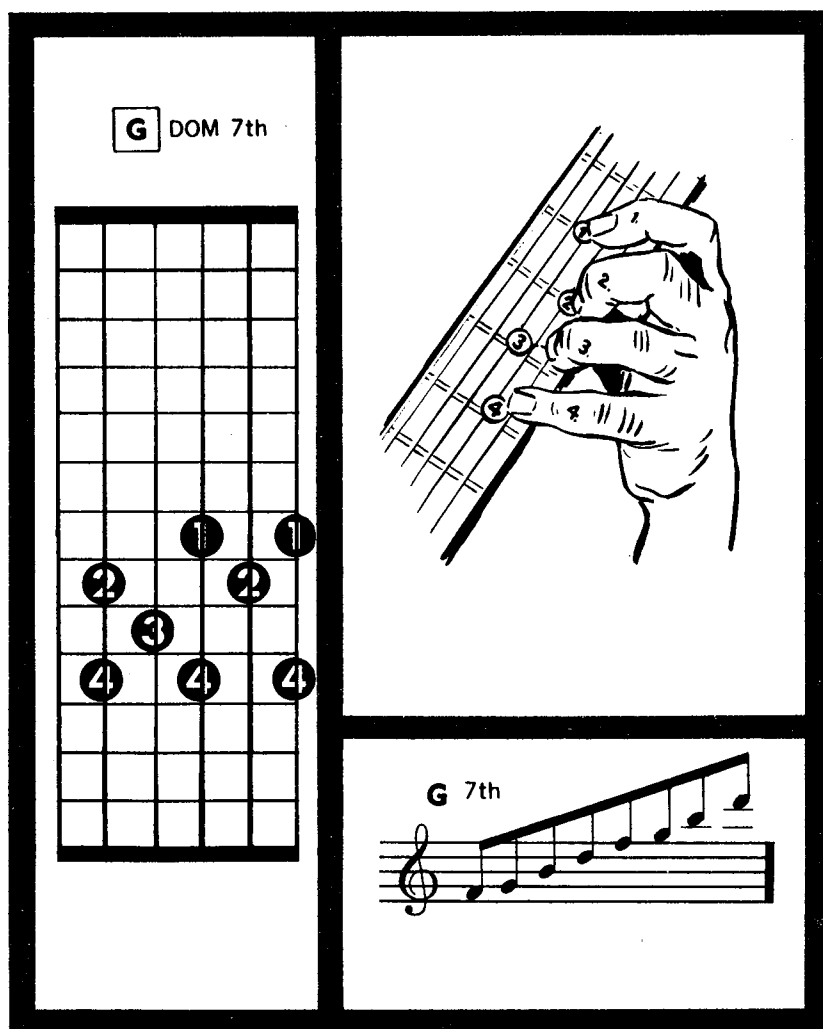


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BY **CHUCK
WAYNE**

AND **RALPH
PATT**



including

A DIAGRAM PROJECTOR and VIEWING SCREEN

showing

25 types of arpeggios

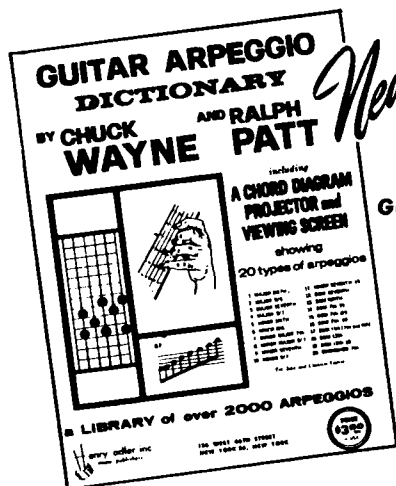
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|-----------------------------|--------------------------------|
| 1. MAJOR | 14. DOM 7th $\flat 5$ |
| 2. MINOR | 15. DOM 7th $\sharp 5$ |
| 3. AUG | 16. DOM 7th $\flat 9$ |
| 4. MAJOR SIXTH | 17. DOM 7th $\flat 9 \flat 5$ |
| 5. MAJOR 9/6 | 18. DOM 7th $\flat 9 \sharp 5$ |
| 6. MAJOR SEVENTH | 19. DOM NINTH |
| 7. MAJOR 9/7 | 20. DOM 9th $\flat 5$ |
| 8. MINOR SIXTH | 21. DOM 9th $\sharp 5$ |
| 9. MINOR 9/6 | 22. DOM 11th (7th sus 4th) |
| 10. MINOR MAJOR 7th | 23. DOM 13th |
| 11. MINOR SEVENTH | 24. DOM 13th $\flat 9$ |
| 12. MINOR SEVENTH $\flat 5$ | 25. DIMINISHED 7th |
| 13. DOM SEVENTH | |

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GUITAR STUDIES

New!



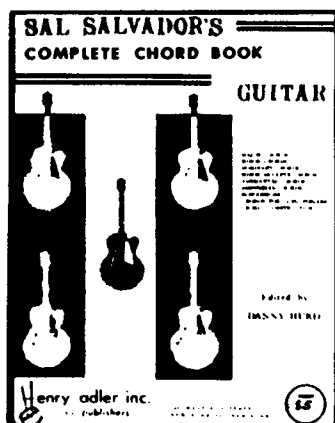
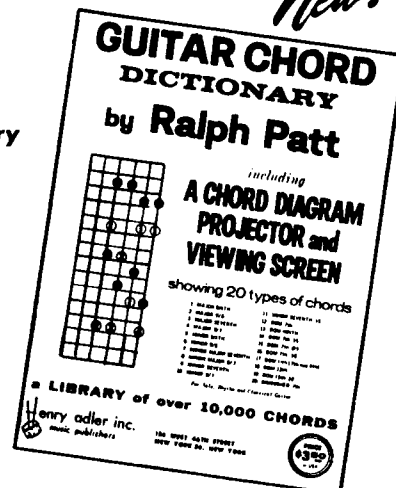
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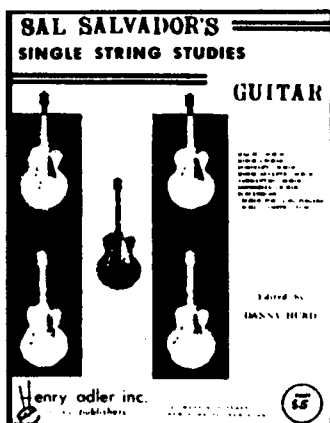
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WAYNE **PATT**

including **A DIAGRAM PROJECTOR and VIEWING SCREEN**

CHUCK WAYNE

RALPH PATT

Chuck Wayne has been one of the most influential of all jazz guitarists. His horn like quality from the guitar is a product of an advanced concept of technique. This book is a foundation study of his system. Chuck was an important member of the Woody Herman Orchestra and the original guitarist of the George Shearing Quintet. At present he is on the staff of the C. B. S. network and leads his own jazz group.

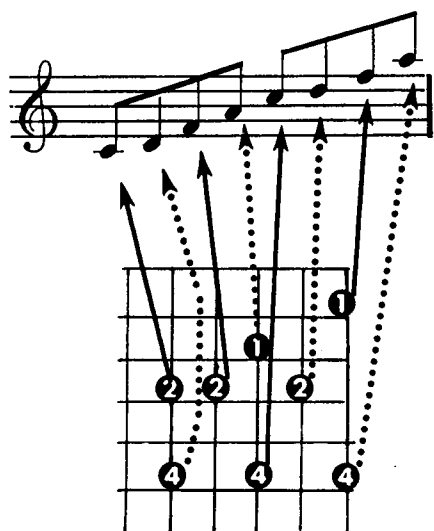
Ralph Patt, a native of Pittsburgh, has studied with guitarists Barry Galbraith and Chuck Wayne. He has played with the bands of Neal Hefti, Les Elgart, Larry Elgart, Benny Goodman, Richard Maltby, Frankie Carle, Ray McKinley, Jerry Wald and Bill Russo. At present, he does free-lance recording in New York City.

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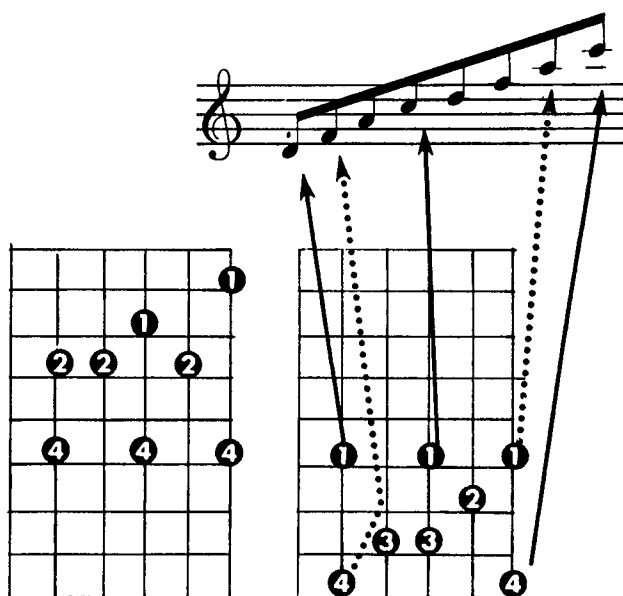
HOW TO USE THE CHORD PROJECTOR

1. Select an arpeggio; for example, F major sixth.
2. Find the page for major sixth in the index. Place the arpeggio projector (the perforated plastic sheet) over the page so that the letter (F) on the plastic arpeggio projector (overlay) will fit inside the box at the top of the page. The arpeggio projector will now read F major sixth.
3. Make sure the vertical aligning lines on the sides of the arpeggio projector overlay are directly over the aligning lines of the page.
4. Now that the arpeggio projector overlay has been properly aligned with the side lines and the chosen letter, look at the grid on the left side of the page.



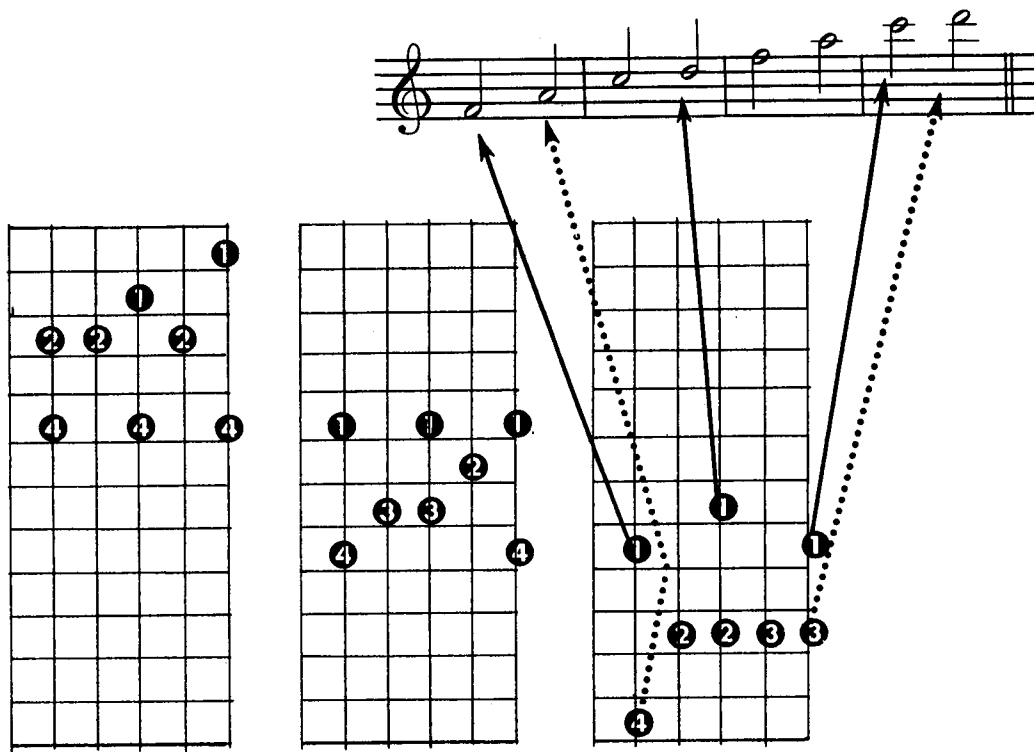
F MAJOR SIXTH

The first group of dots show one way to play an F major sixth arpeggio. The position of the dots show where to place the fingers on the fret board of the guitar. The number inside the dot shows which finger to use. For the example, arrows point to note that will be played by each dot. The dots at the bottom of the same grid are the same notes of an F major sixth chord an octave higher, possible on a cutaway guitar.

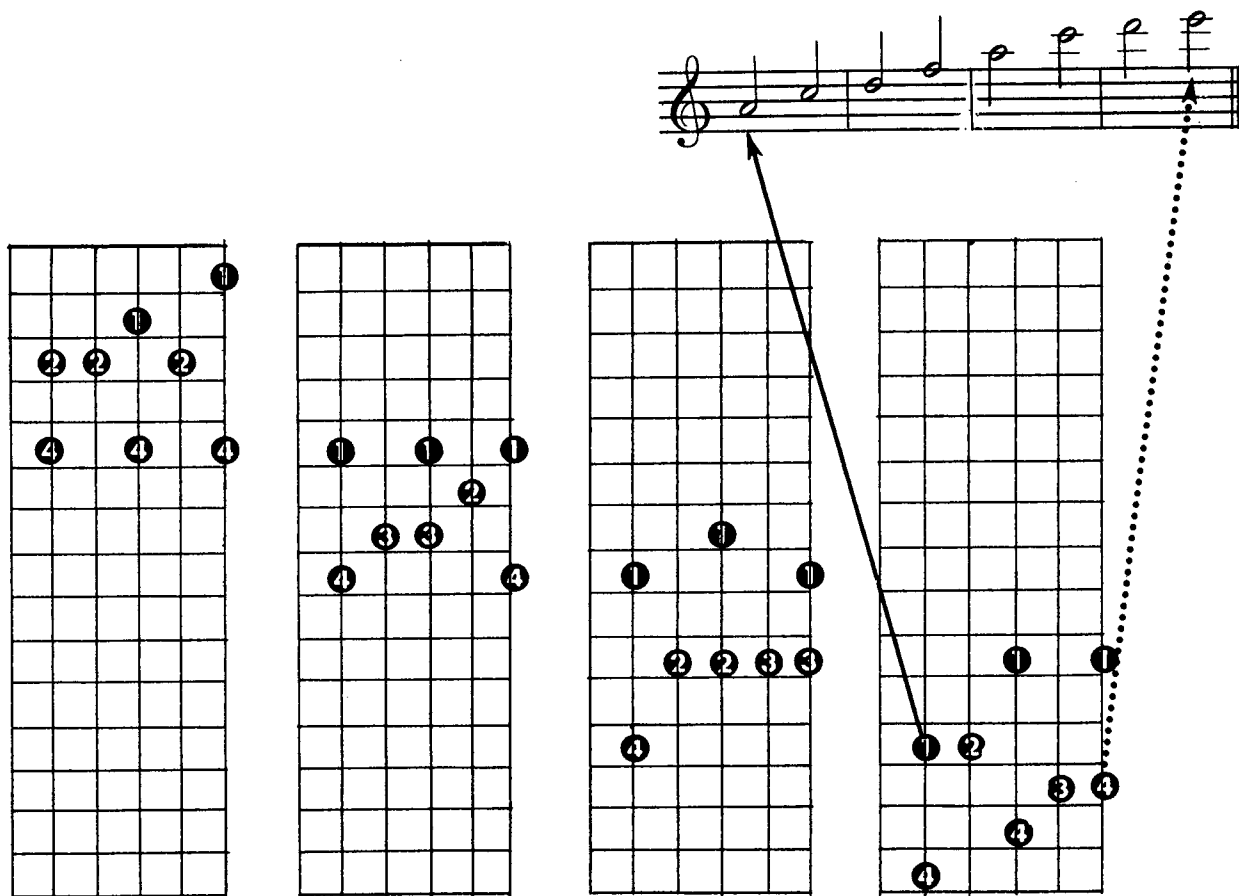


5. Now look at the second grid. This is an inversion of the same arpeggio.

6. Now look at the third grid. This is another inversion.



7. The fourth grid gives us our final inversion starting on the fifth string.



8. The next page gives us four more inversions of the same F major sixth arpeggio but this time starting on the sixth string instead of the fifth.
9. When one or more notes lie in the dotted line area at the top of the fret board, marked on the overlay sheet, these notes are played on the open strings of the guitar.
10. The frets are shown by the numbers along side of the grids, to correspond with the markings on the guitar at the 3rd, 5th, 7th, 9th, 12th and 15th frets.
11. Paper clips may be used to hold the overlay in place if the book is placed on a music stand.
12. These arpeggios are not to be played in this manner.



FOR THE GUITARIST IN GENERAL

These arpeggio studies will develop the technique of the left and right hand whether played finger-style or pick-style, plus giving a complete knowledge of the whole fingerboard.

FOR THE JAZZ GUITARIST

Generally, the improvising musician attempts to develop a new melodic line superimposed over an existing harmonic background, from either a standard tune or an original harmonic pattern.

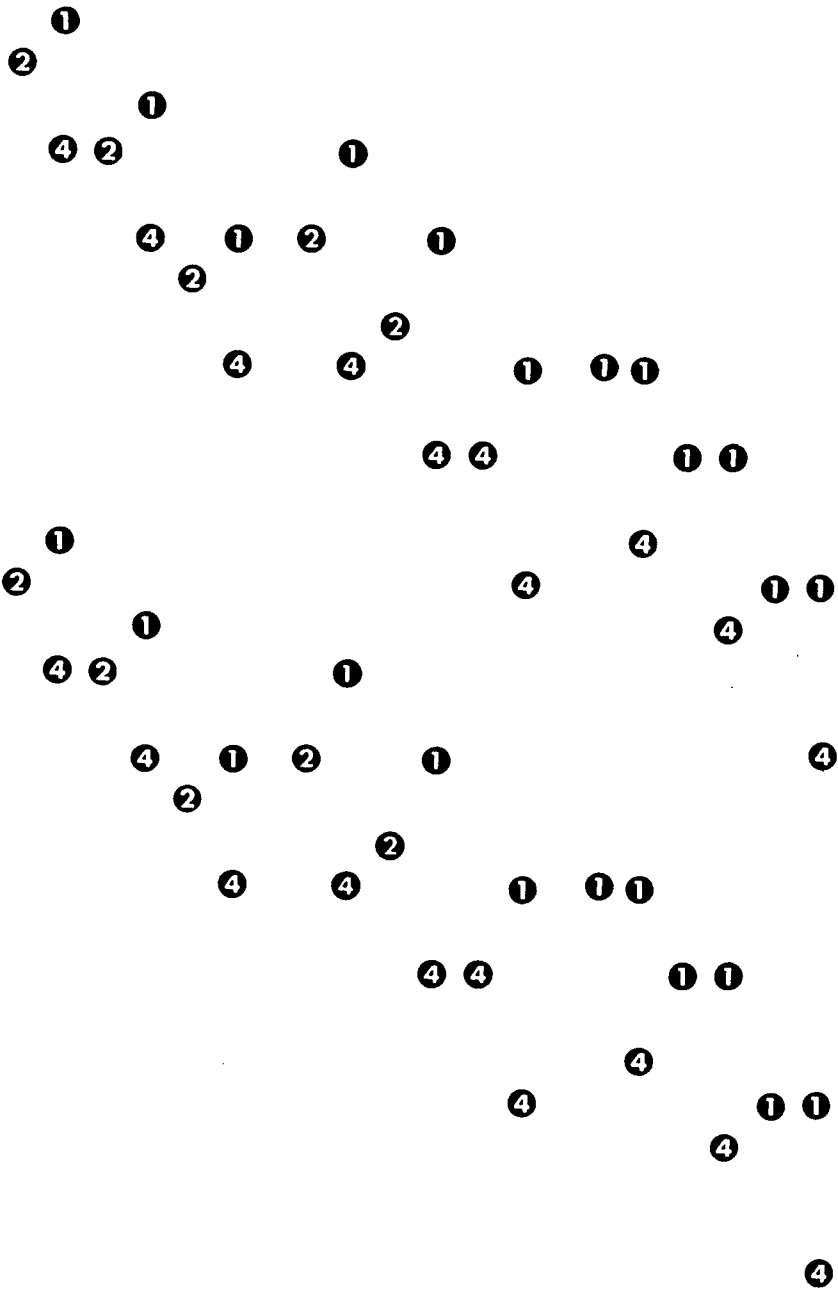
There are two ways to approach the problem of improvising.

1. Horizontally; by developing a new melodic line from a scale that "satisfies the sound of the chord."
2. Vertically; by developing a new melodic line from an arpeggio of the given chord.

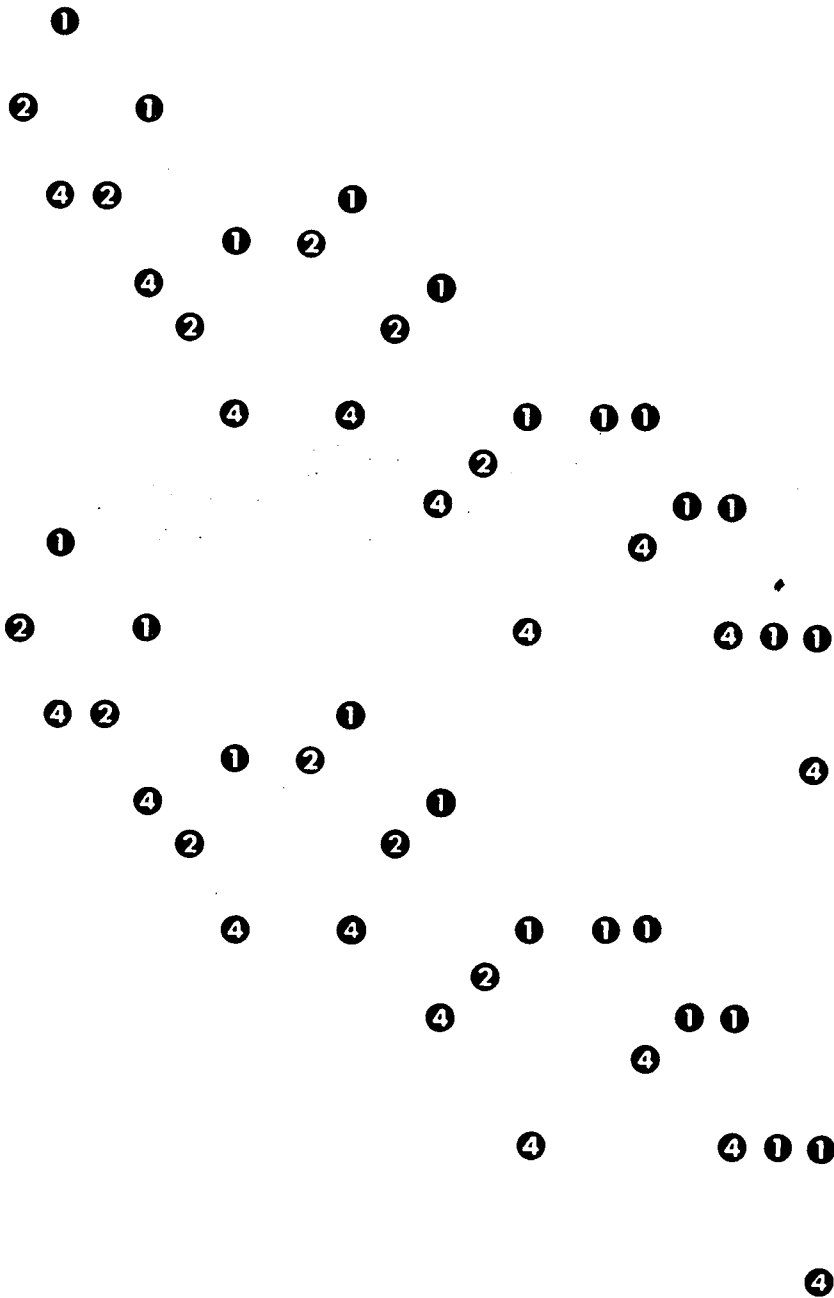
Since a scale can be extracted from arpeggios and, arpeggios from scales, neither approach alone is the "right" way. A combination of both is necessary. A good melodic line is made up of a combination of scales and arpeggios. This book will concentrate on the vertical approach (arpeggios).

Certain chords belong to the same family and can be substituted according to the desires of the improviser. For example; D^{7th}, D^{7b5}, D^{9th}, D^{13b9} etc. These chords and their arpeggios can be interchanged, giving the guitarist new resources of sound upon which to draw his improvisations from.

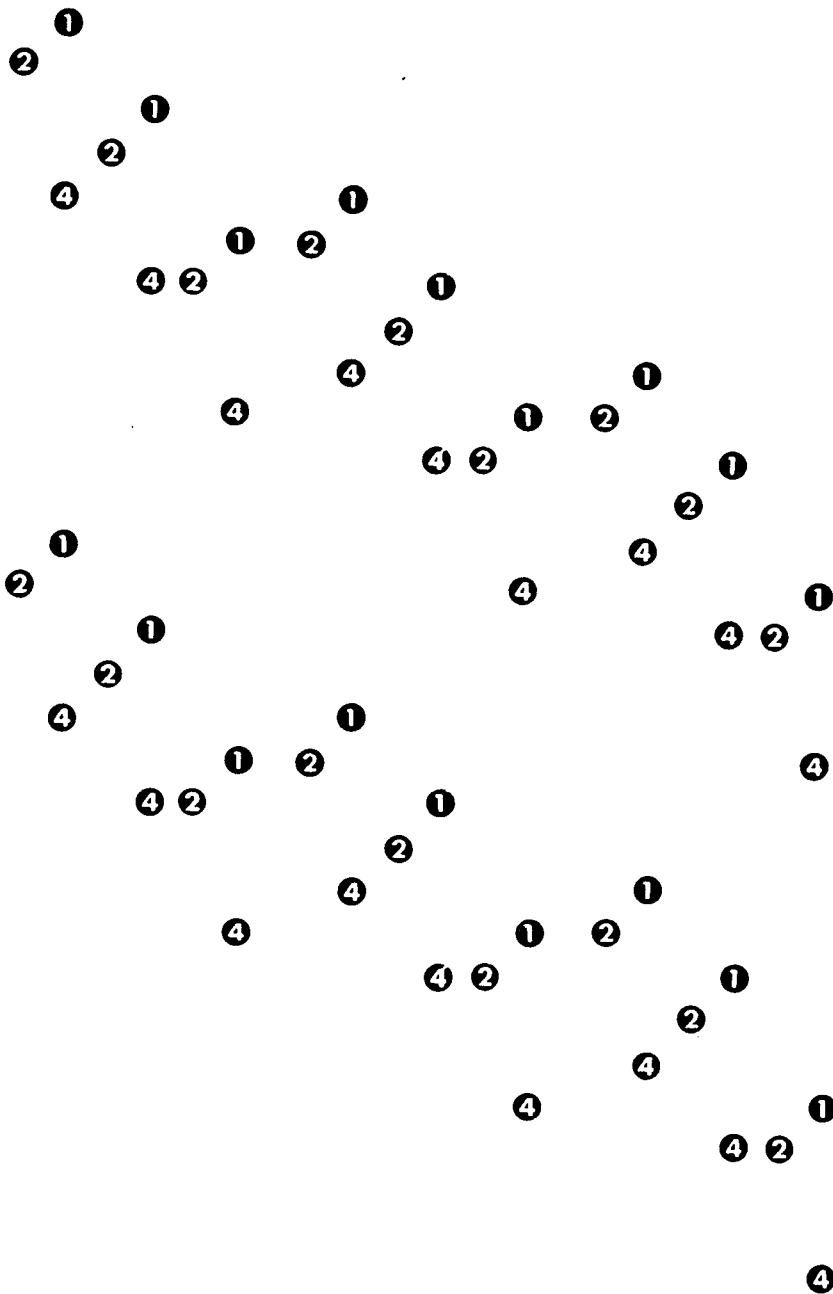
 MAJOR



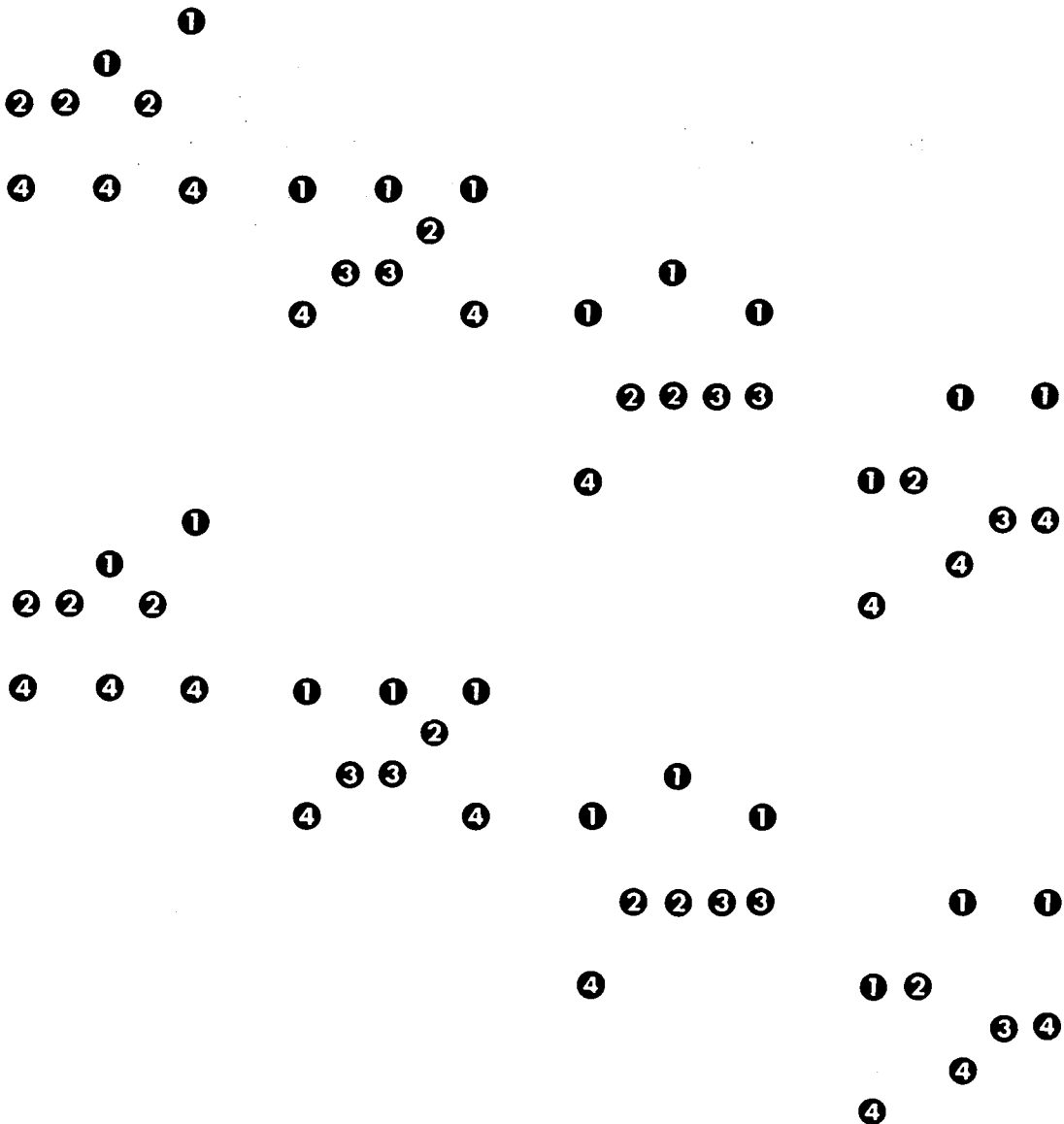
☐ MINOR



☐ AUG



☐ MAJOR SIXTH



 MAJOR SIXTH

1
1 2 1
2 3 3

4

1 1
1 2 2
4 4

4

1 2
2 2
4 4 4

1 1 1 1

3 3
4 4

1
1 2 1
2 3 3

4

1 1
1 2 2
4 4

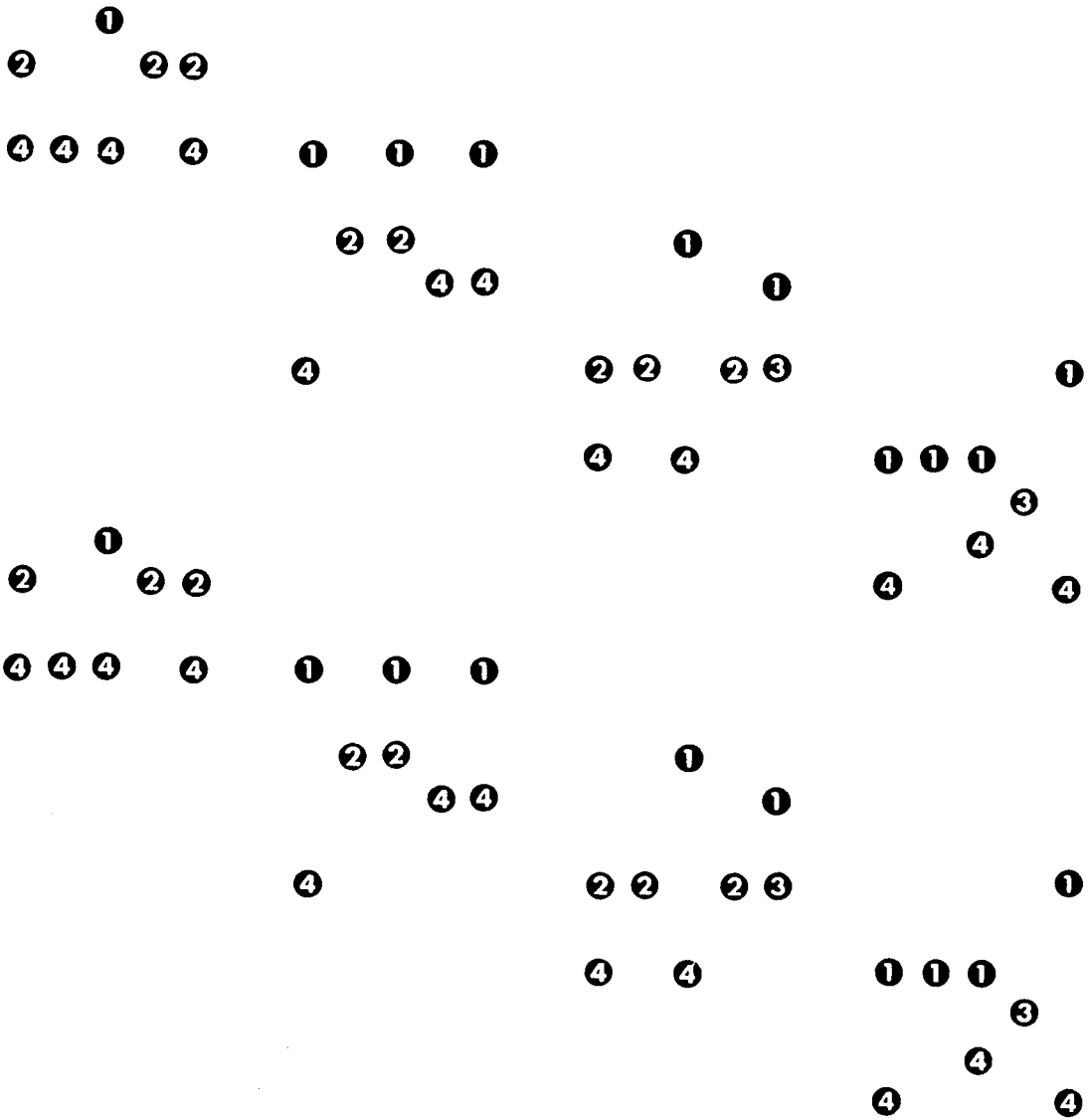
4

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2 2
4 4 4

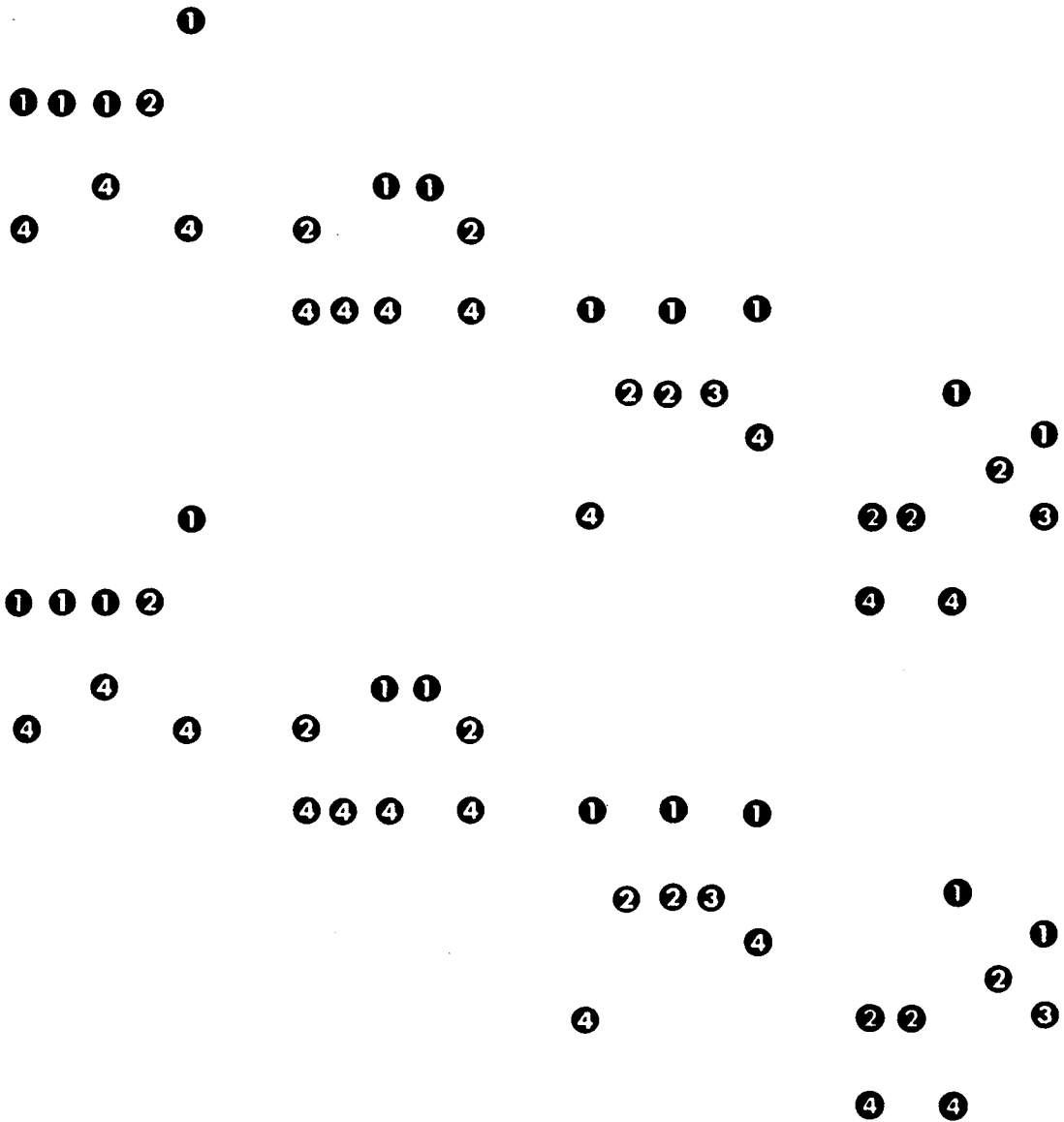
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3 3
4 4

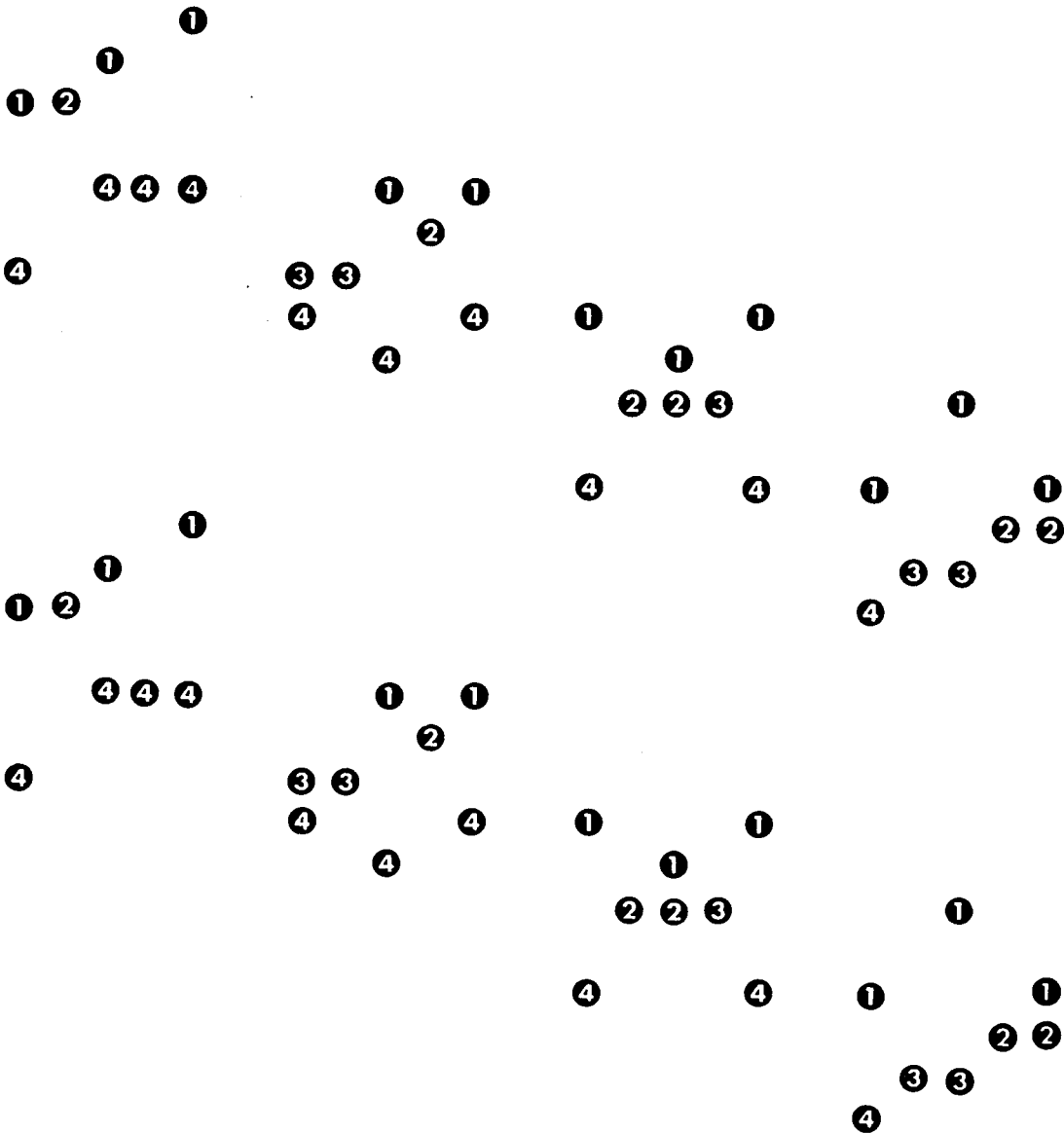
☐ MAJOR 9/6



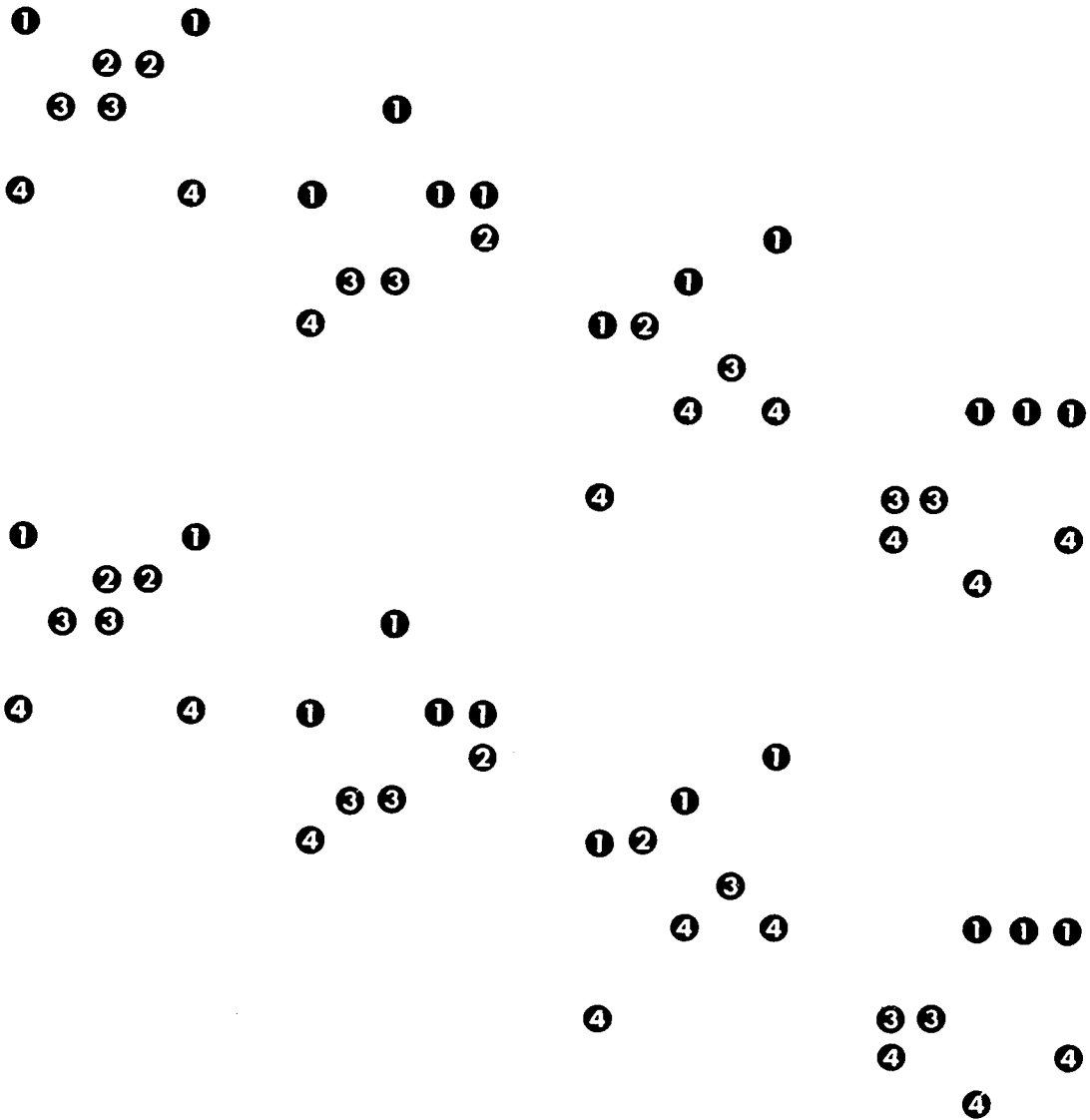
☐ MAJOR 9/6



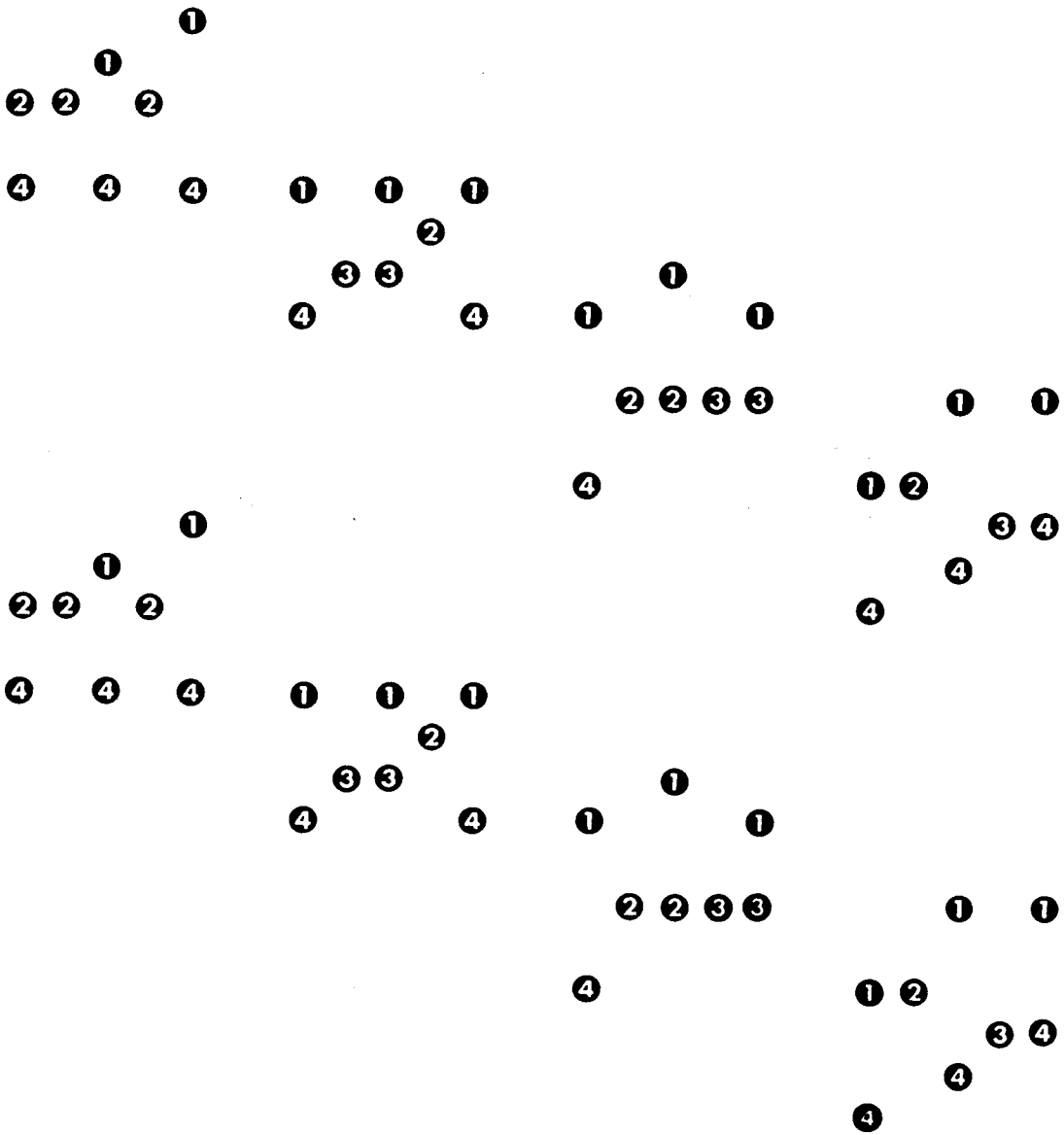
 MAJOR SEVENTH



 MAJOR SEVENTH



☐ MAJOR 9/7



☐ MAJOR 9/7

1
1 1
2 3 3
4

1 1
1 2 2
4 4
4

1
1 2
2 2
4 4 4

1 1 1 1
3 3
4 4

1
1 1
2 3 3
4

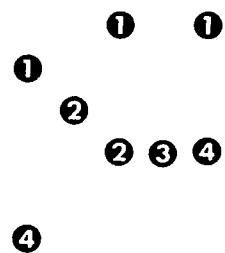
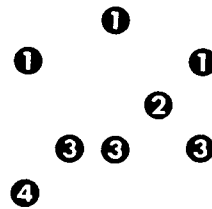
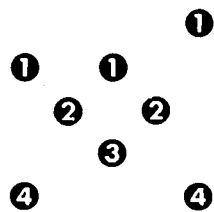
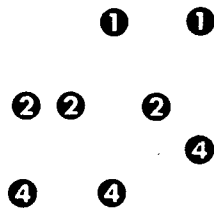
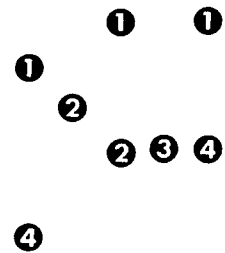
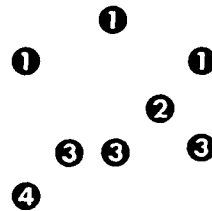
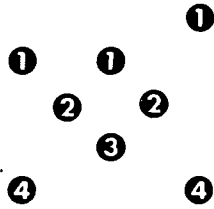
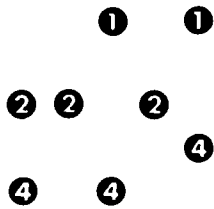
1 1
1 2 2
4 4
4

1
1 2
2 2
4 4 4

1 1 1 1
3 3
4 4



MINOR SIXTH



 MINOR SIXTH

1
1 1 1
3 3 3
4

1 1
2 3
4 4
4

1 1
2
2 2
4 4
4

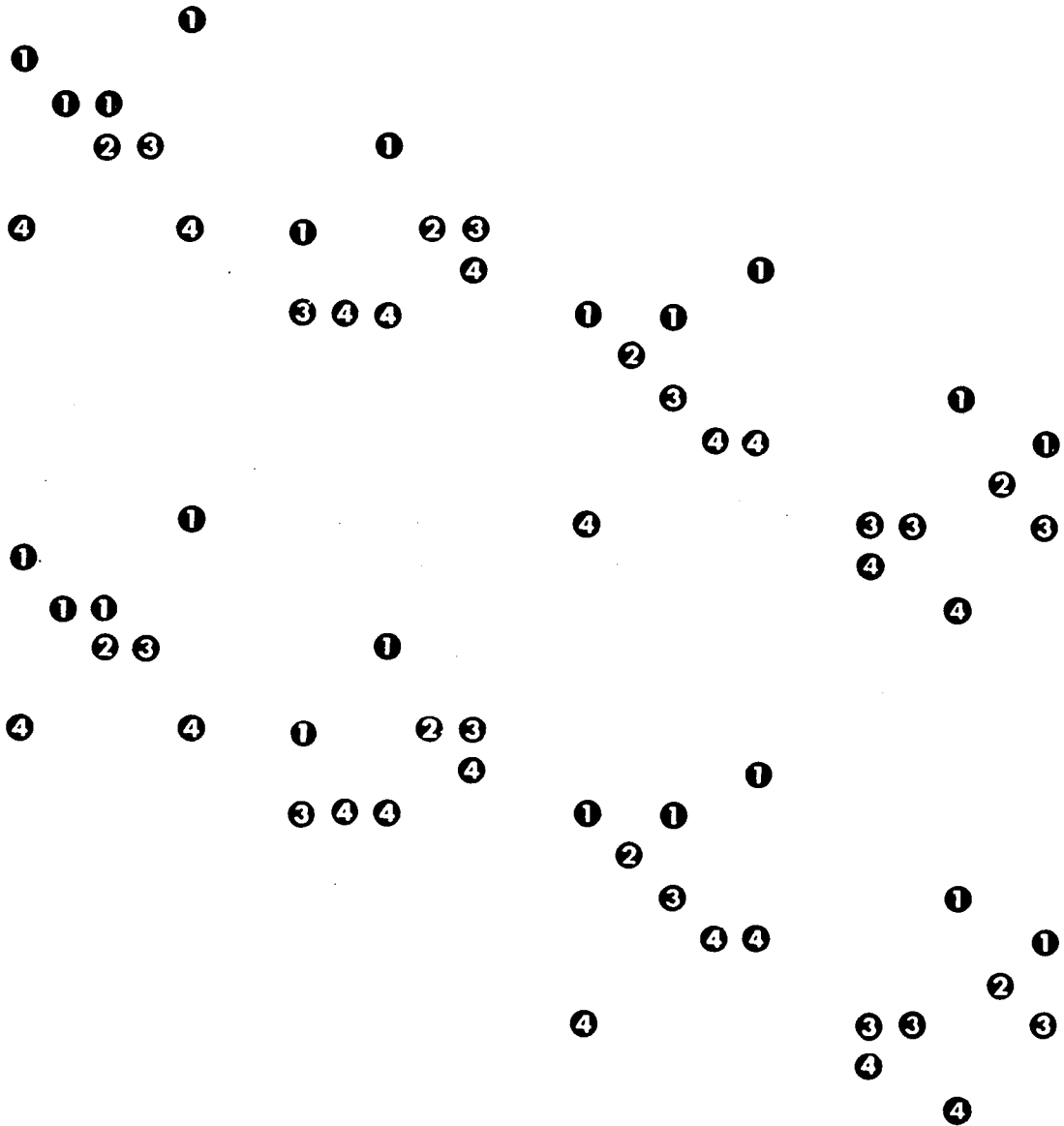
1
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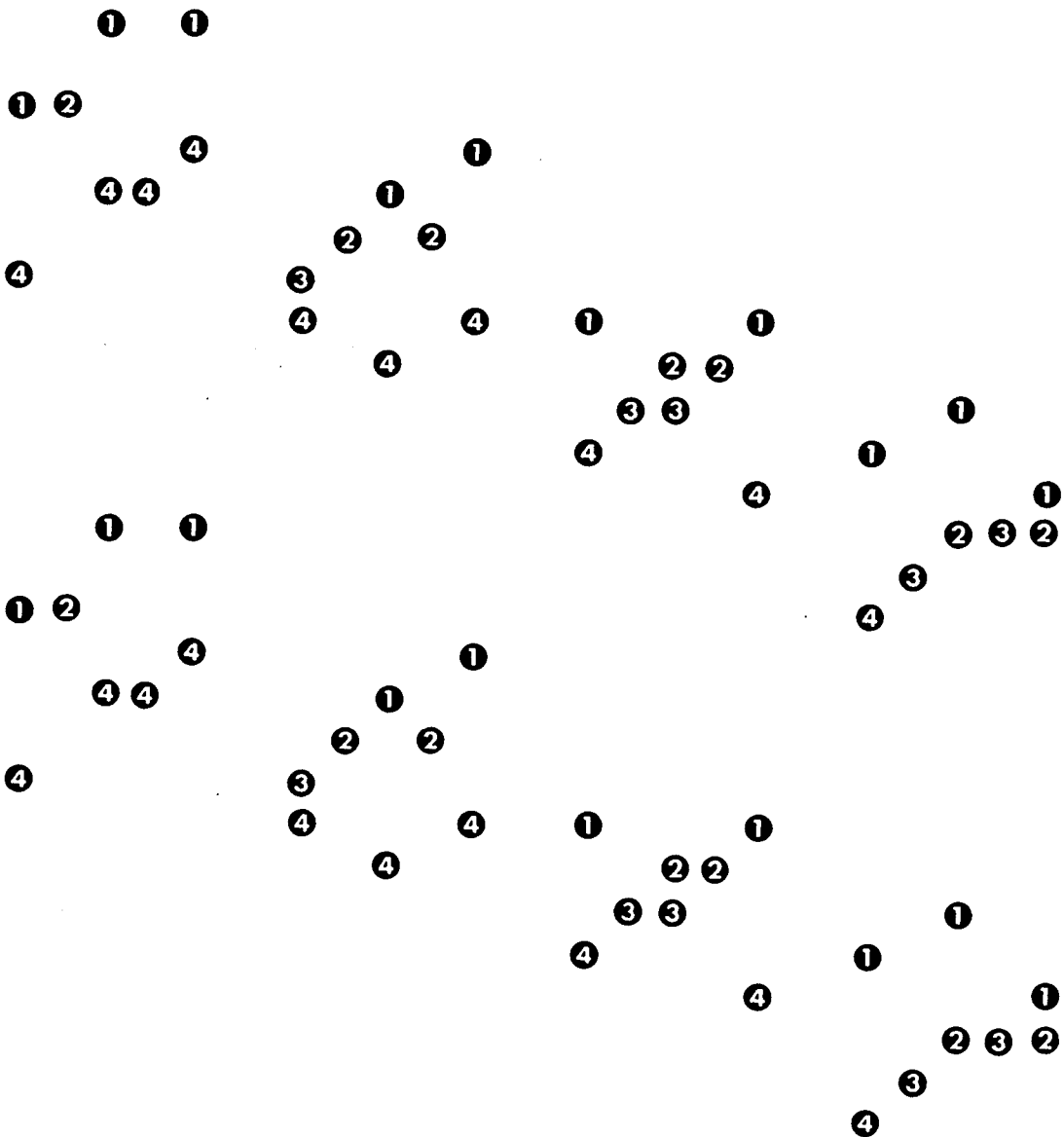
1
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MINOR MAJOR SEVENTH



 MINOR MAJOR SEVENTH

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4 4

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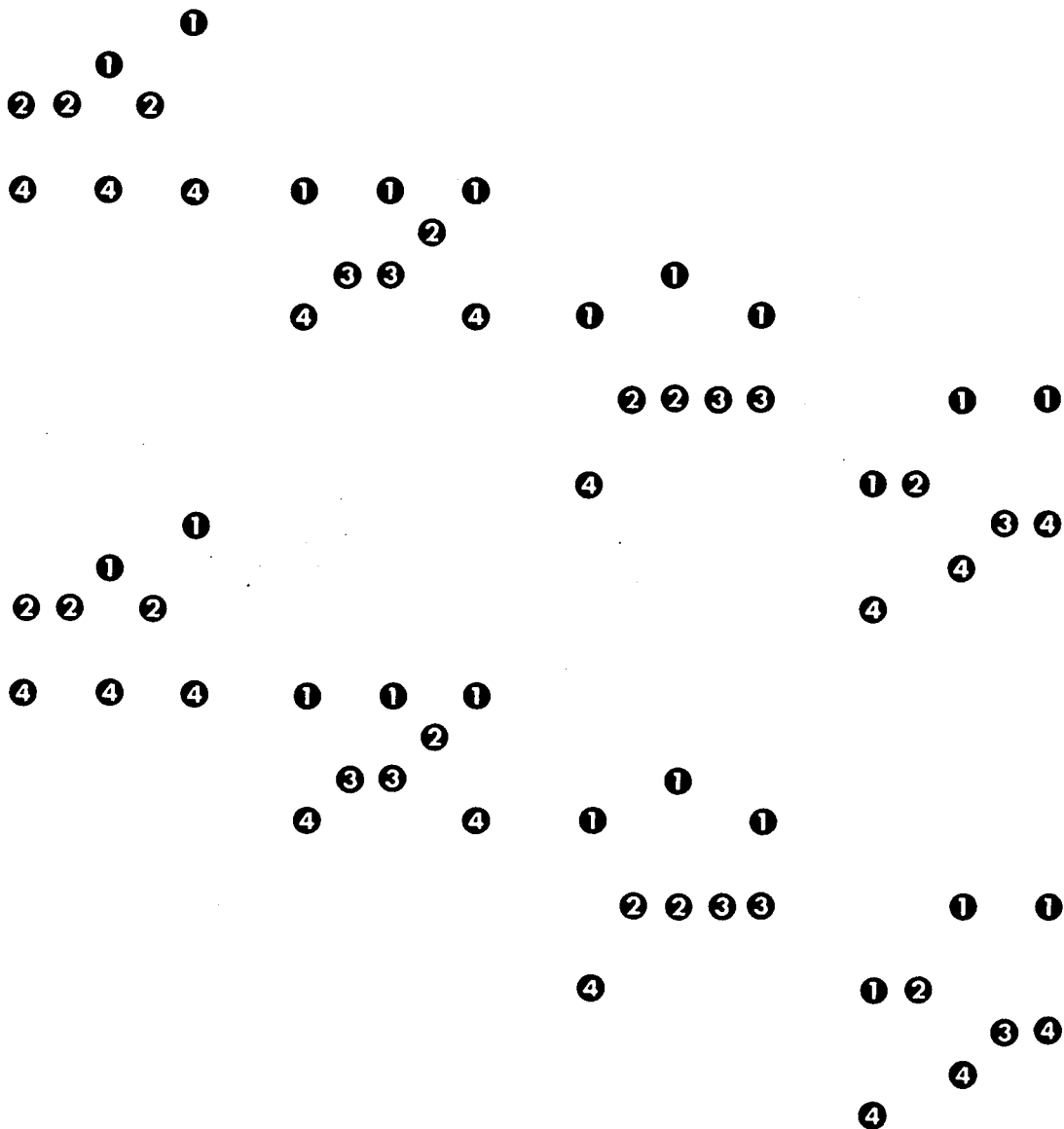
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MINOR SEVENTH



 MINOR SEVENTH

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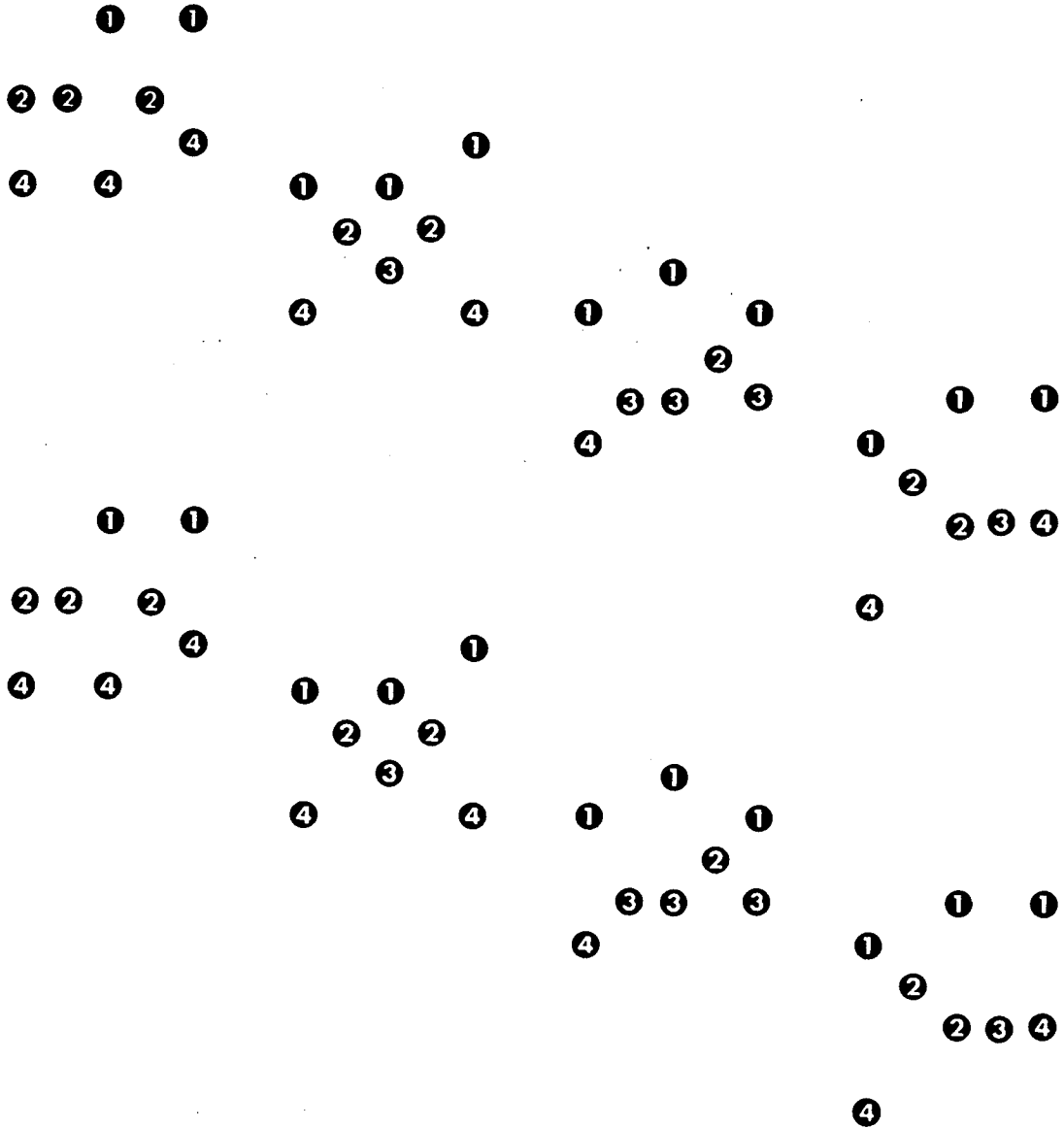
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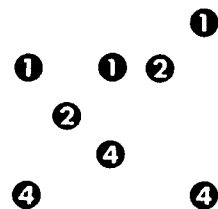
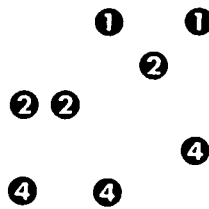
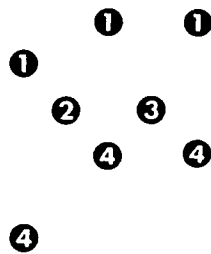
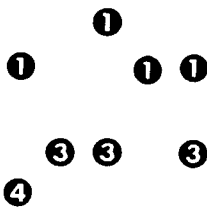
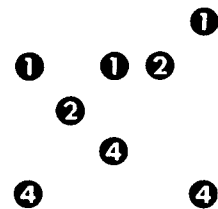
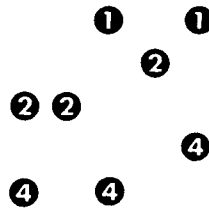
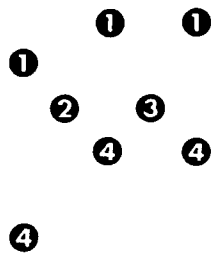
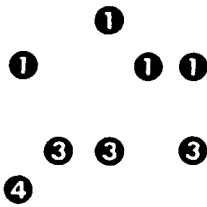
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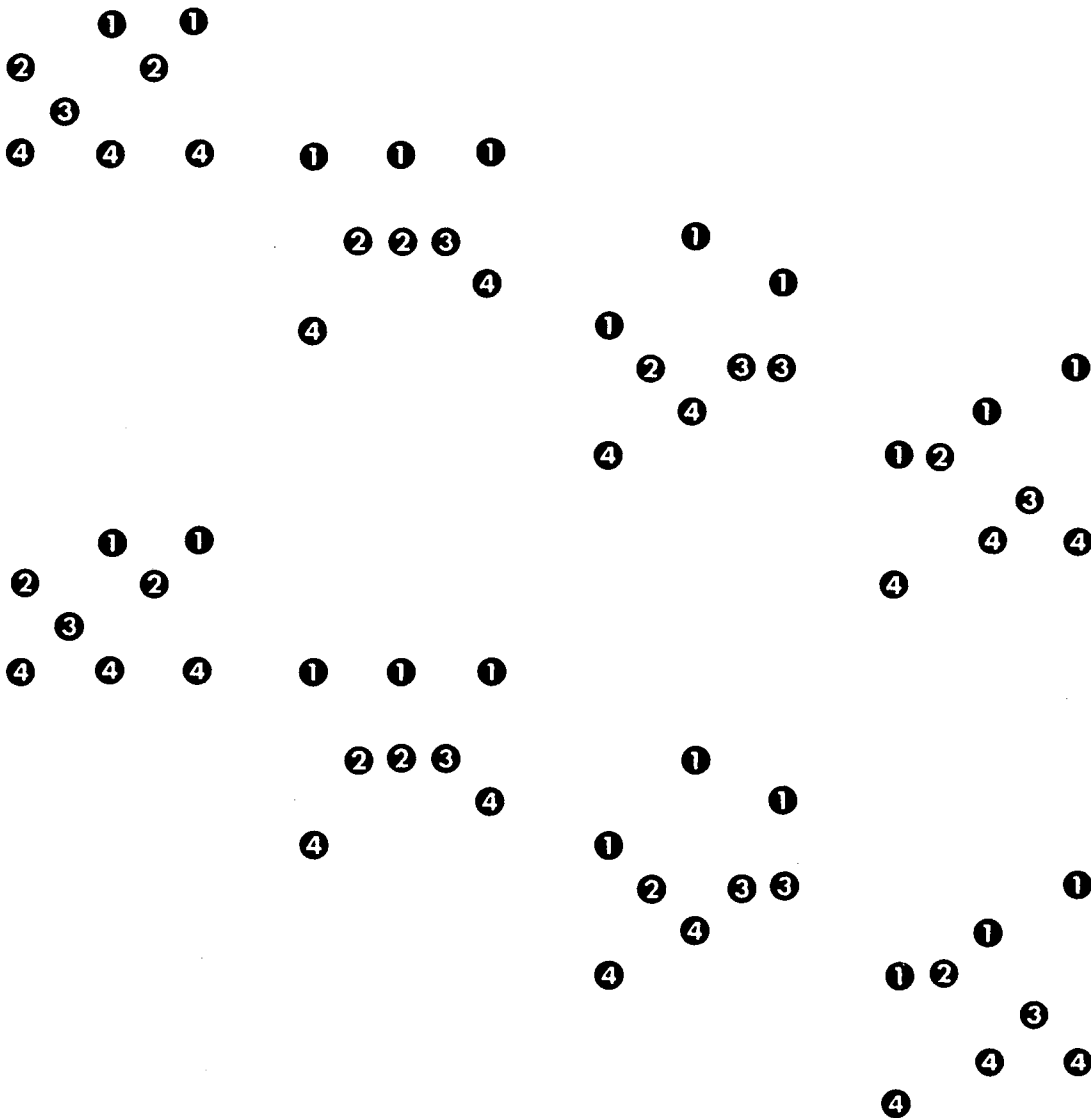
1 1 1 1
3 3
4 4

 MINOR SEVENTH $\flat 5$



 MINOR SEVENTH $\flat 5$





☐ DOM 7th

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4 4
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2 3
4 4 4

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2 4
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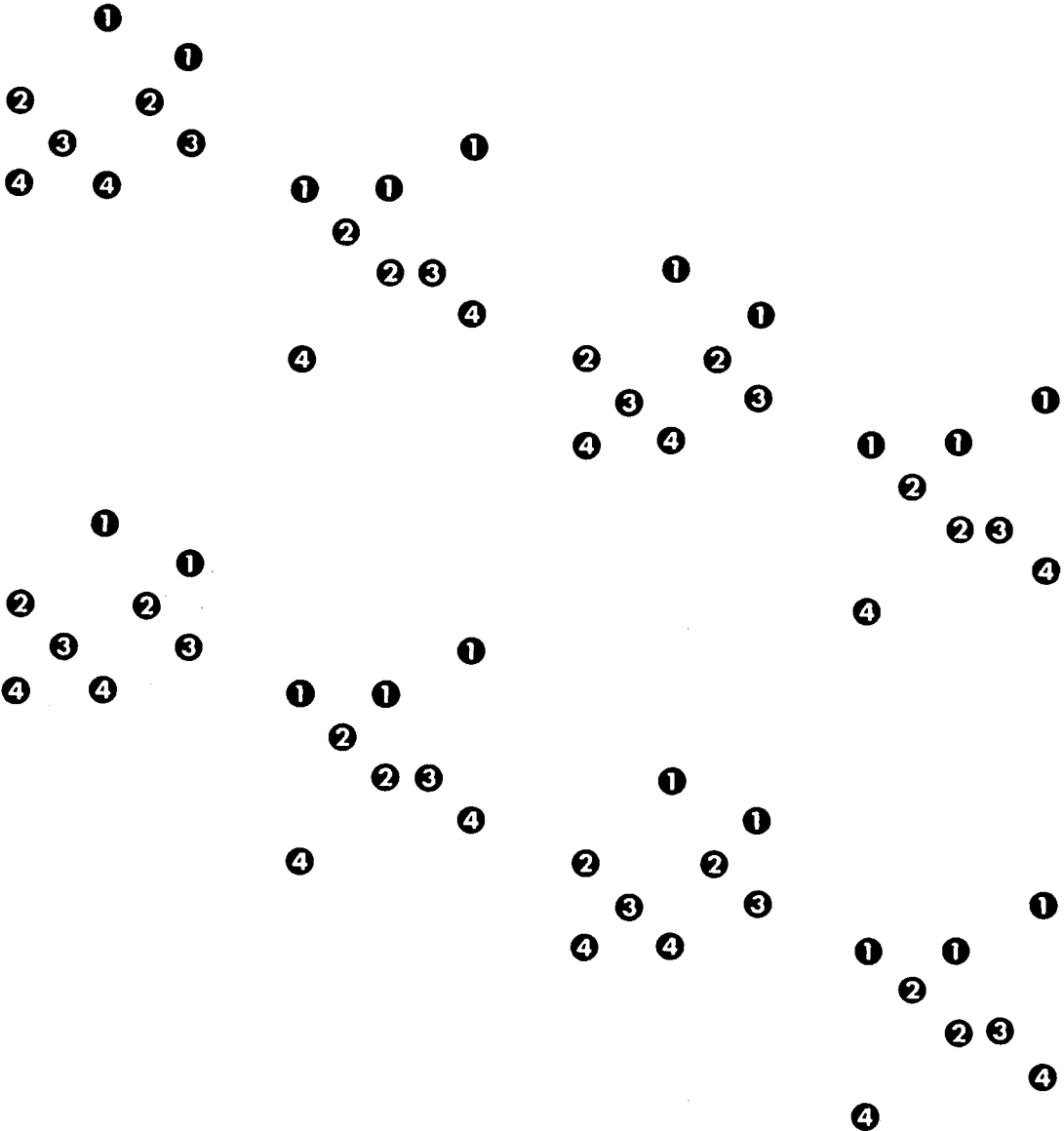
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 DOM 7th 15



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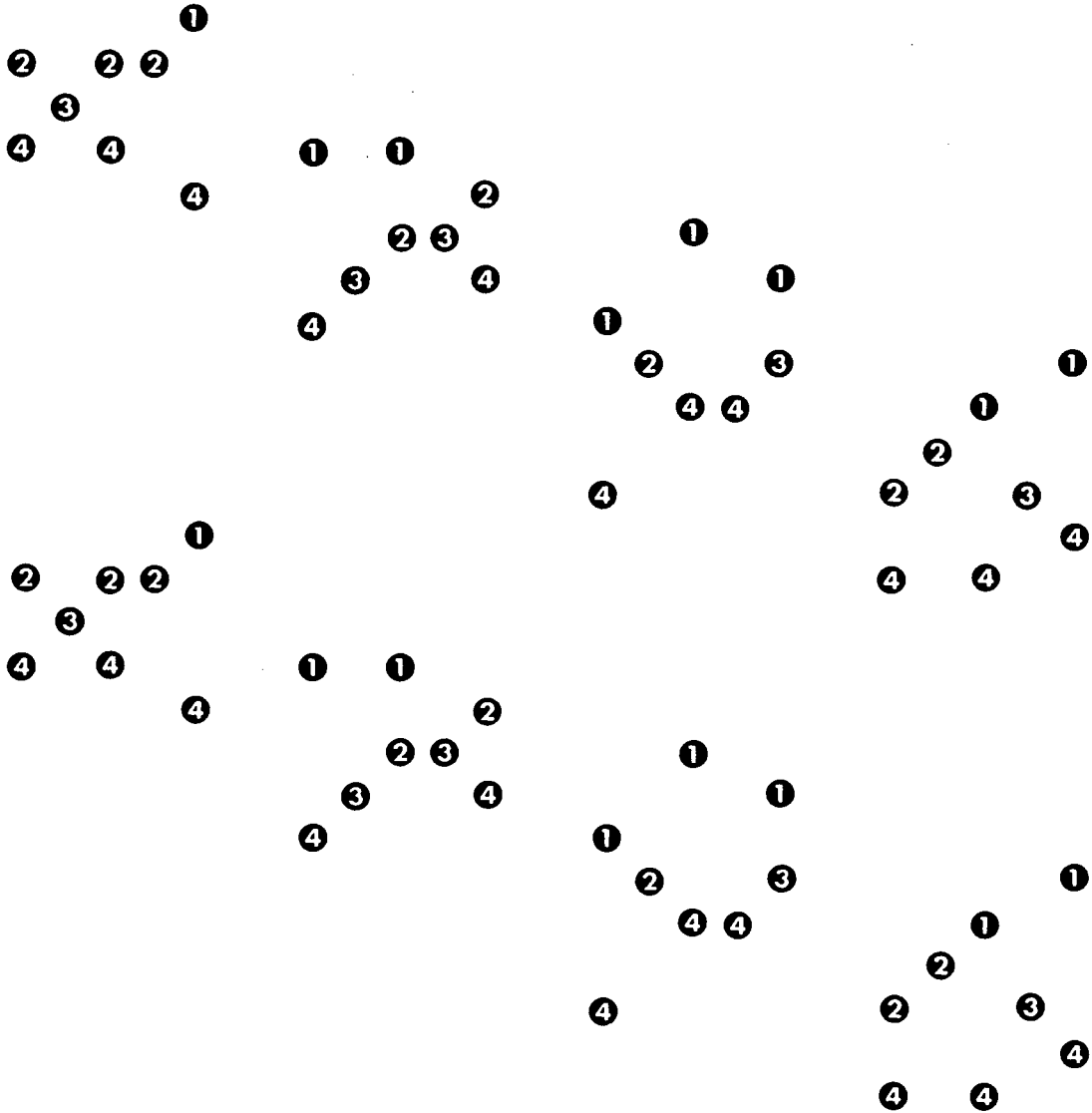
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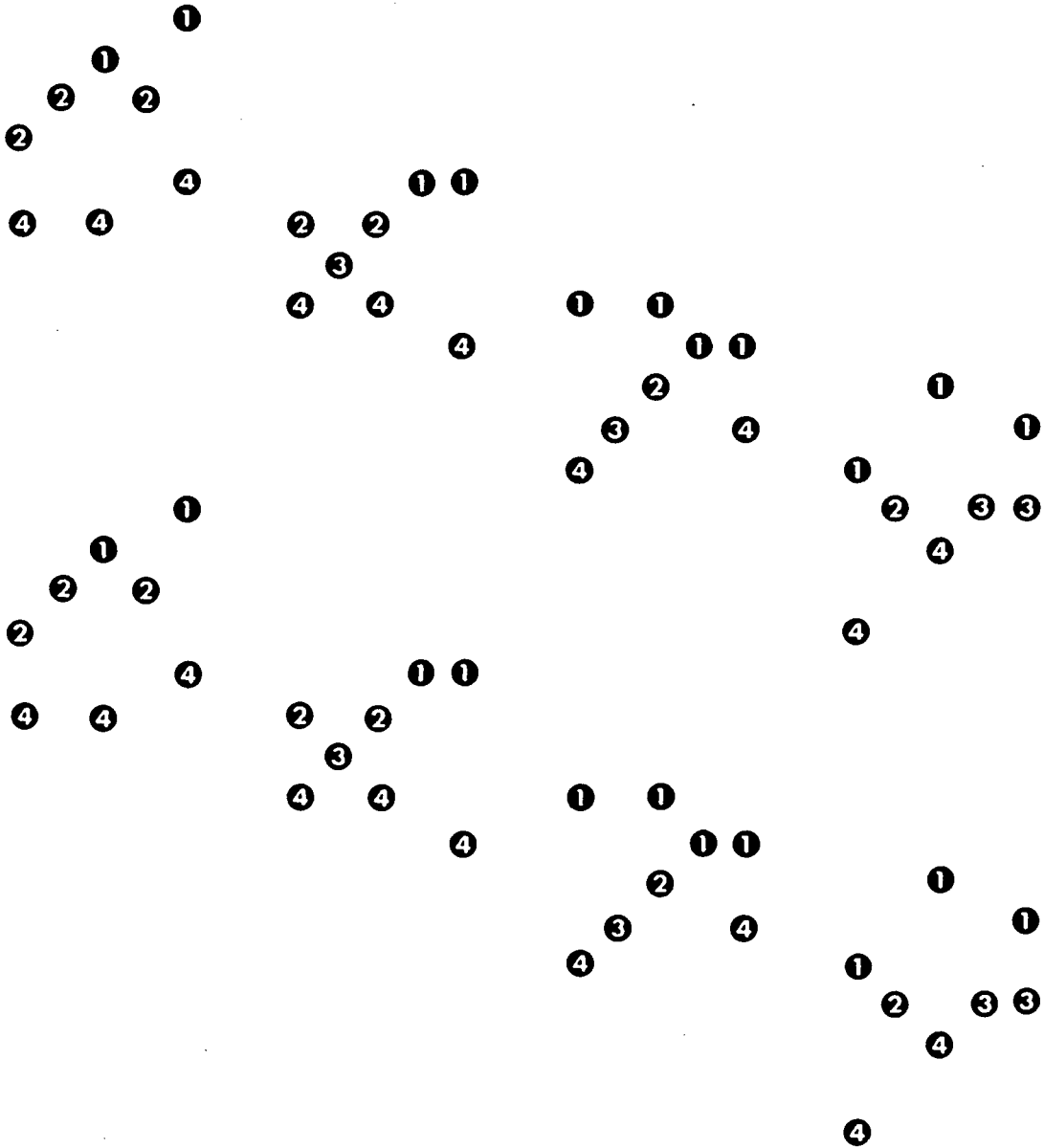
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☐ DOM 7th #5



☐ DOM 7th #5



☐ DOM 7th b9

1 1
1 2 3
4 4
4

1 1
1 2 3
4 4
4

1 1
1 2 3
4 4
4

1 1
1 2 3
4 4
4

1 1
1 2 3
4 4
4

1 1
1 2 3
4 4
4

1 1
1 2 3
4 4
4

1 1
1 2 3
4 4
4

☐ DOM 7th 69

1 1
1 2
2 4 4
4

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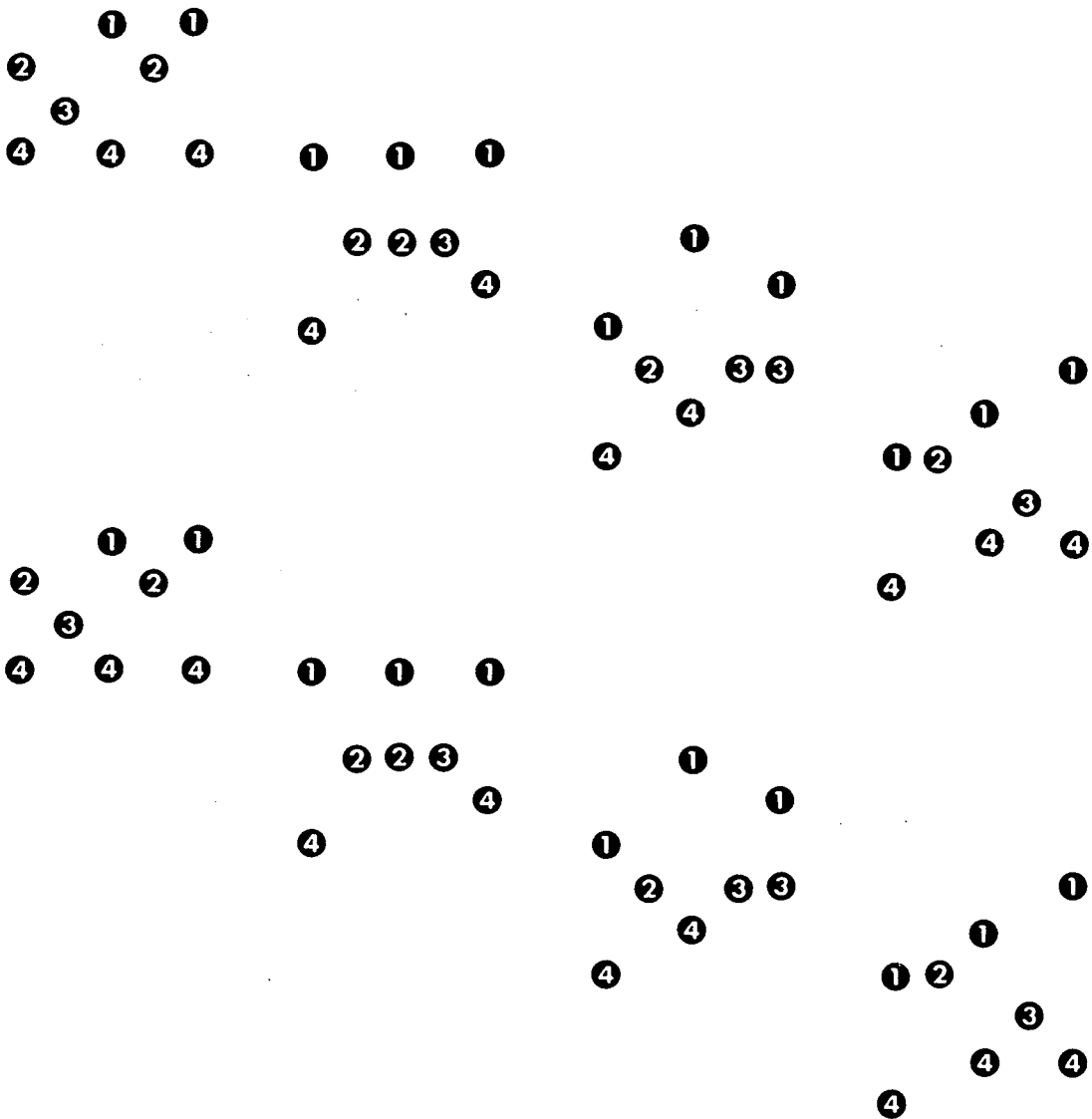
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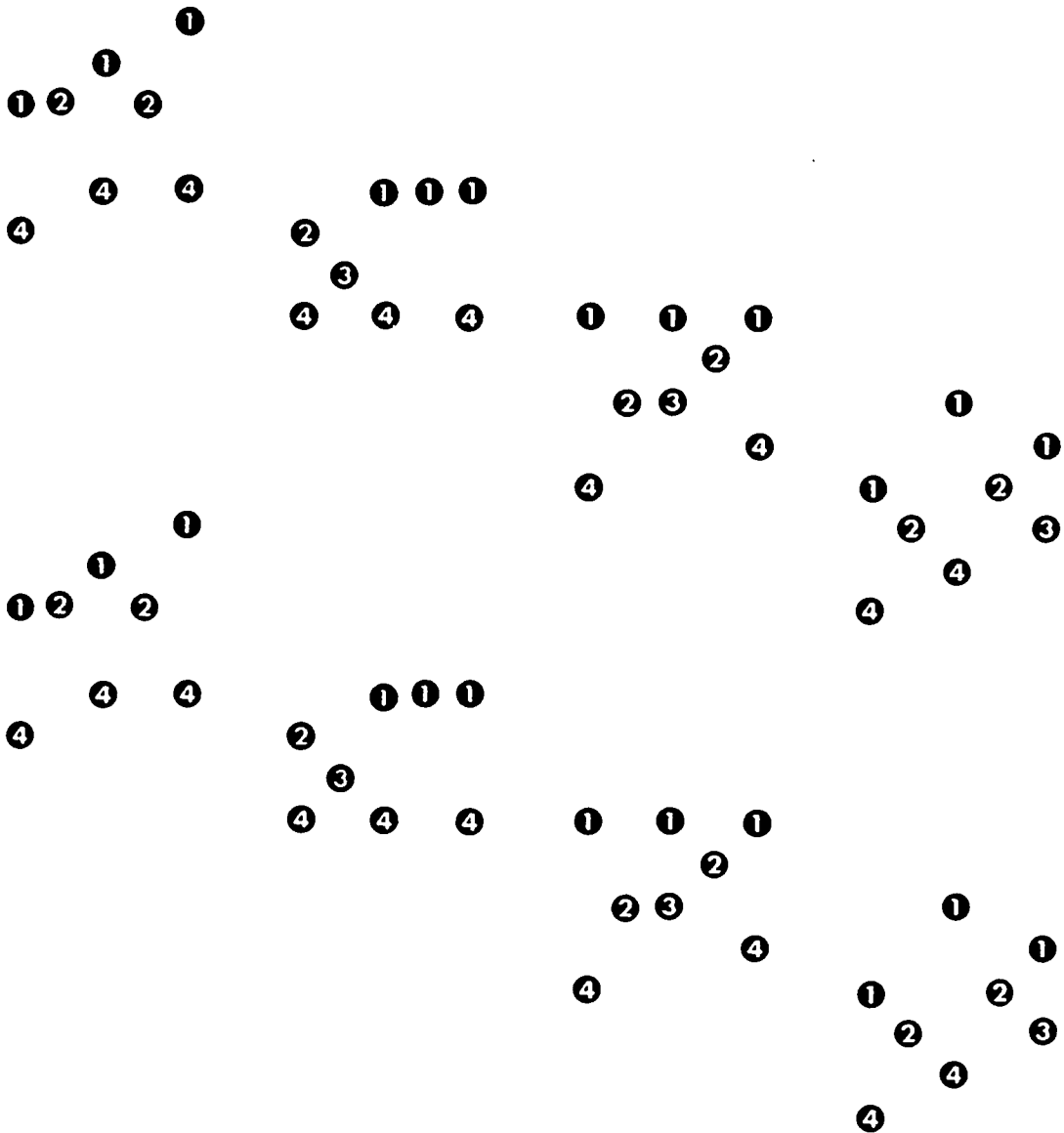
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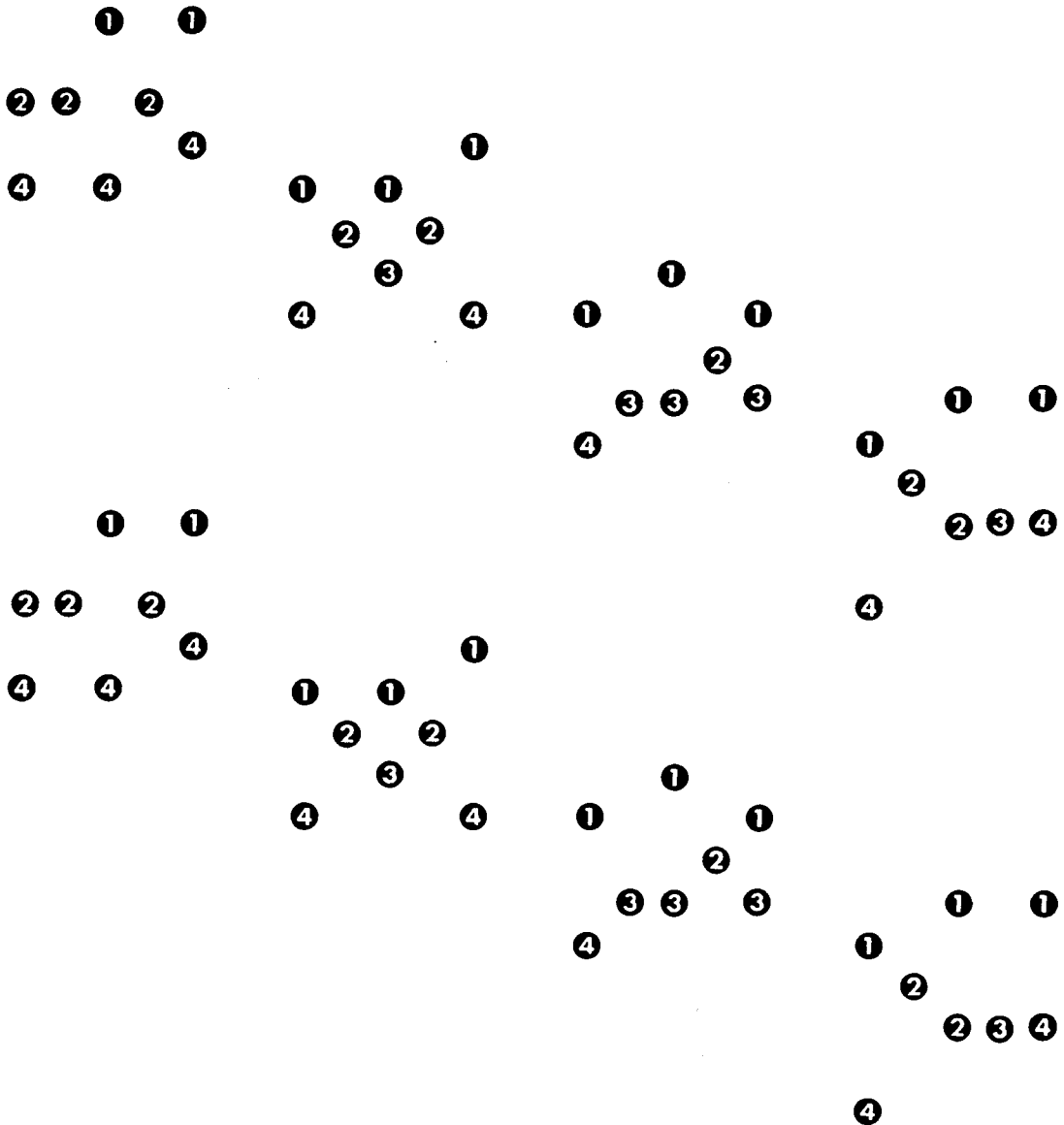
1 1
1 2
2 4 4
4

☐ DOM 7th ♭ 9 ♭ 5



☐ DOM 7th 9 5







DOM 7th b 9 #5

1
1 1 1
3 3 3
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1 1
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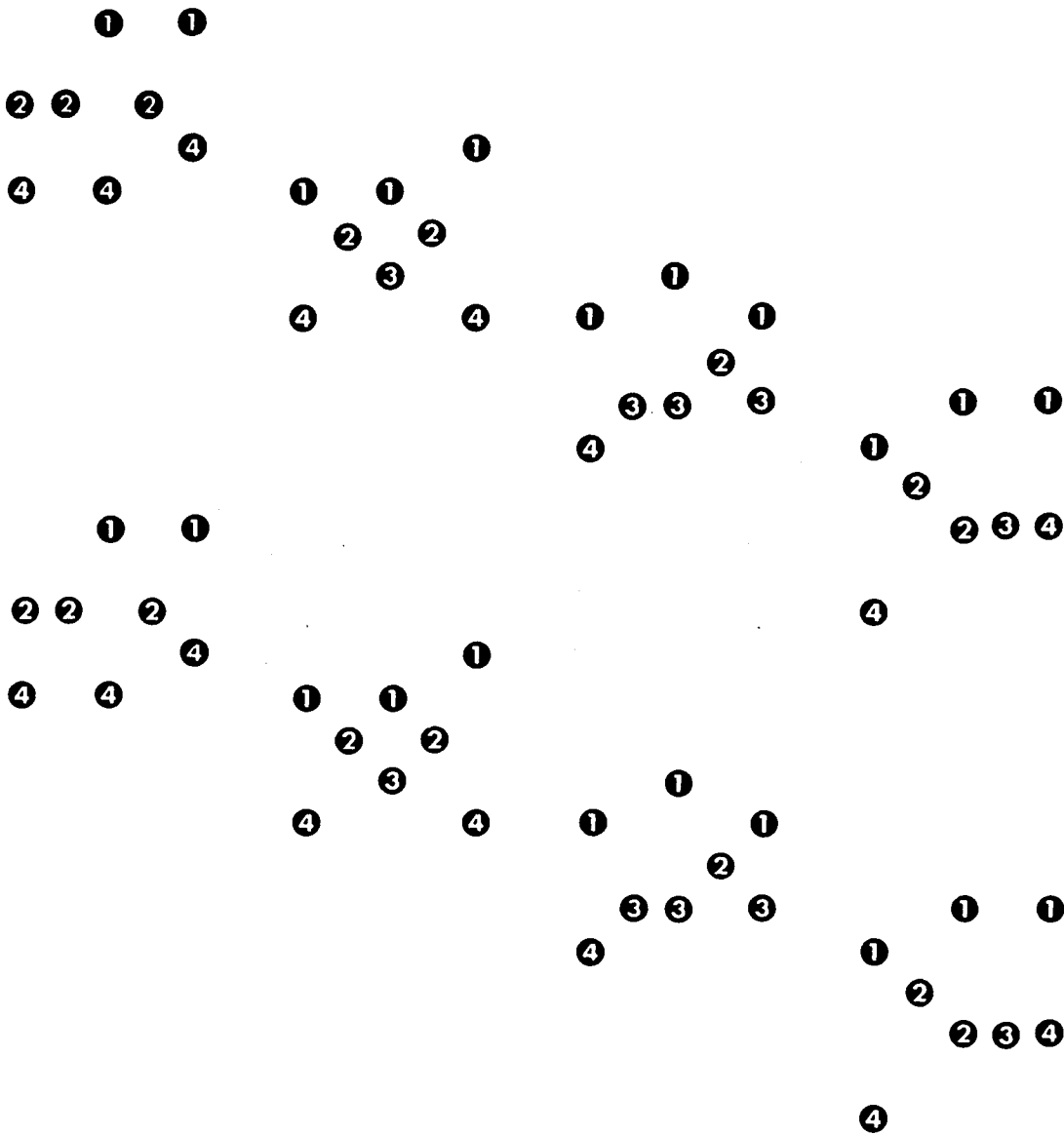
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4 4 4

1
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2
4 4

☐ DOM 9th



☐ DOM 9th

1
1 1 1
3 3 3
4

1 1
2 3
4 4
4

1 1
2
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4 4
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1
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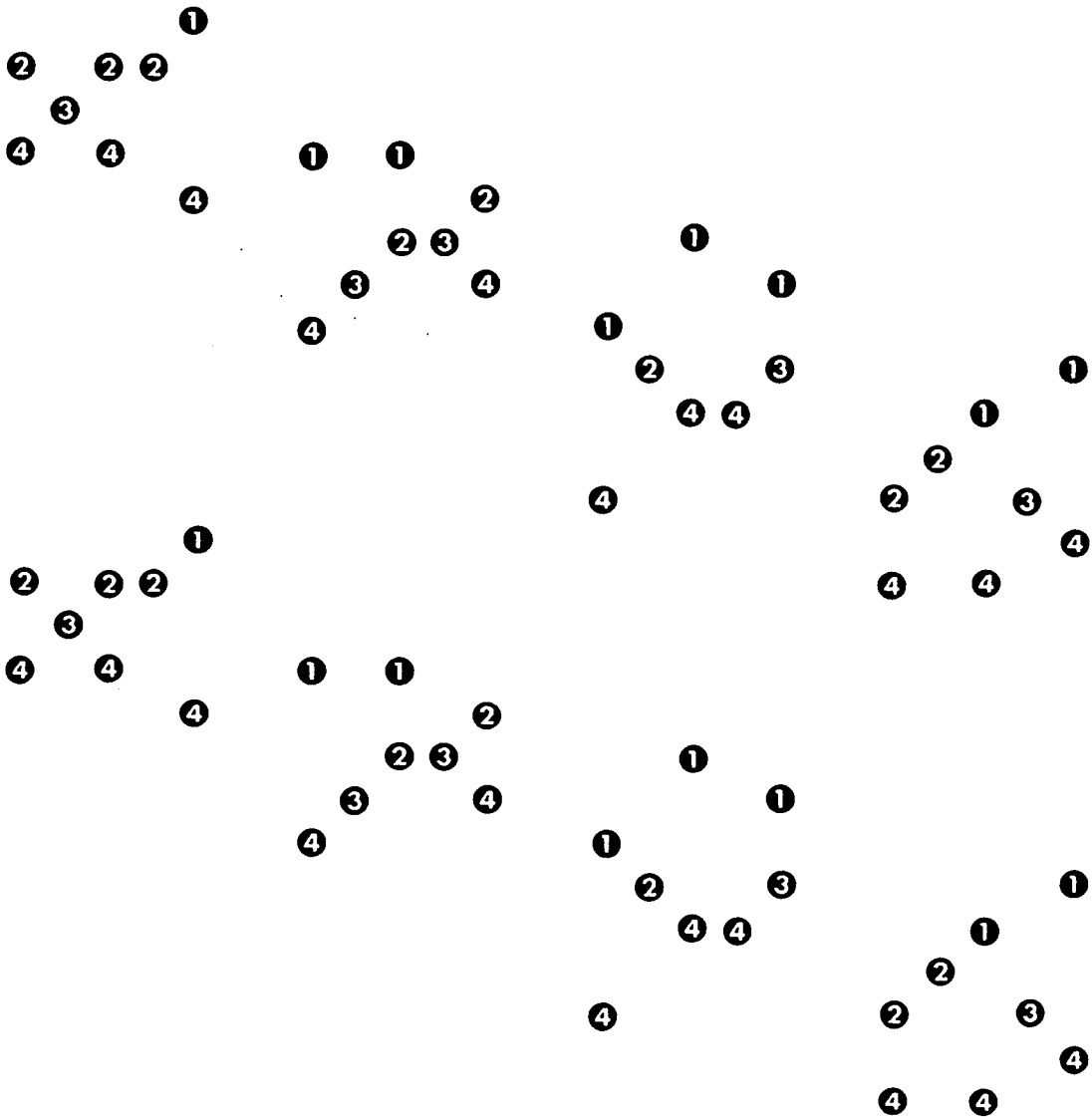
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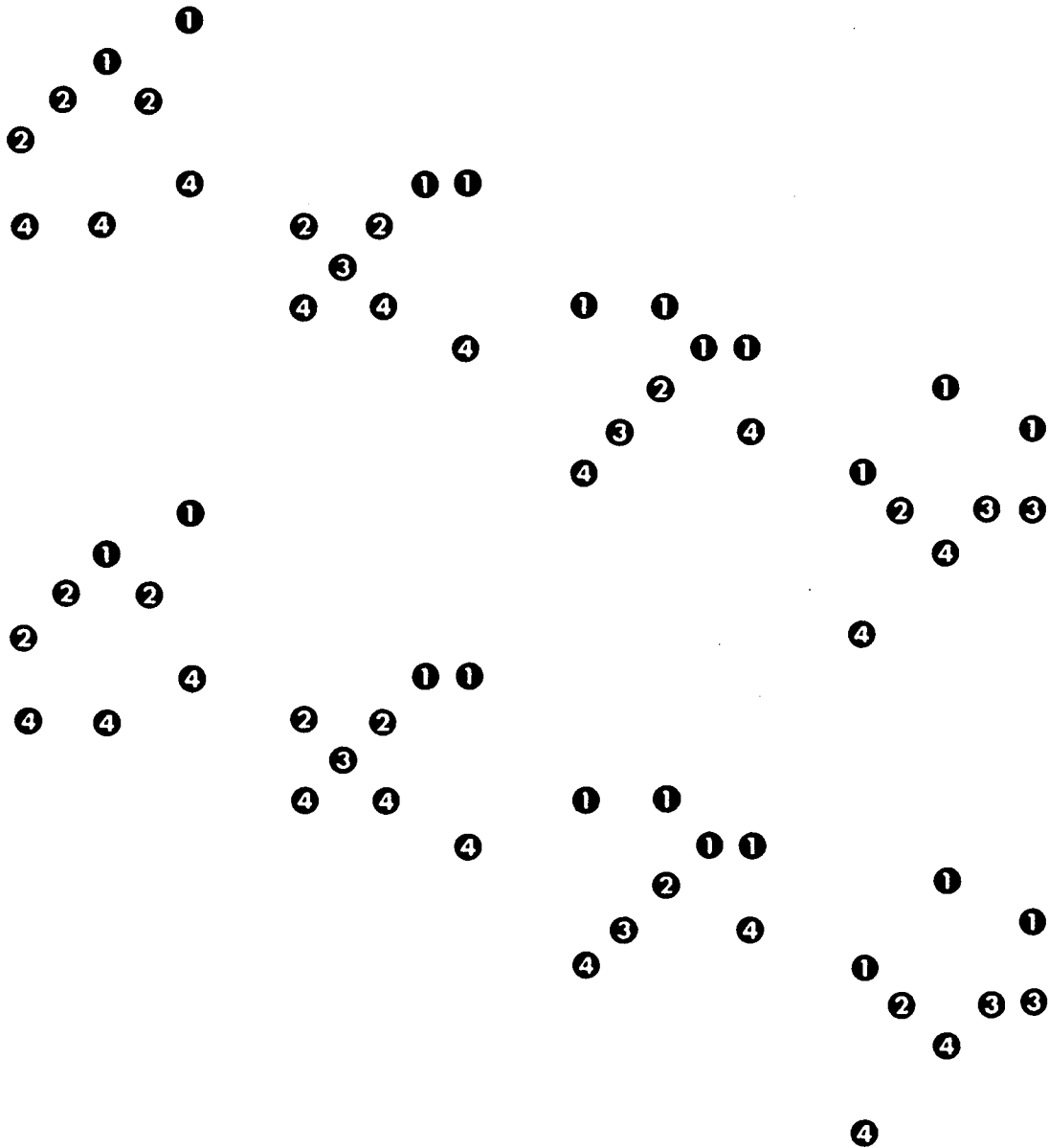
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4 4

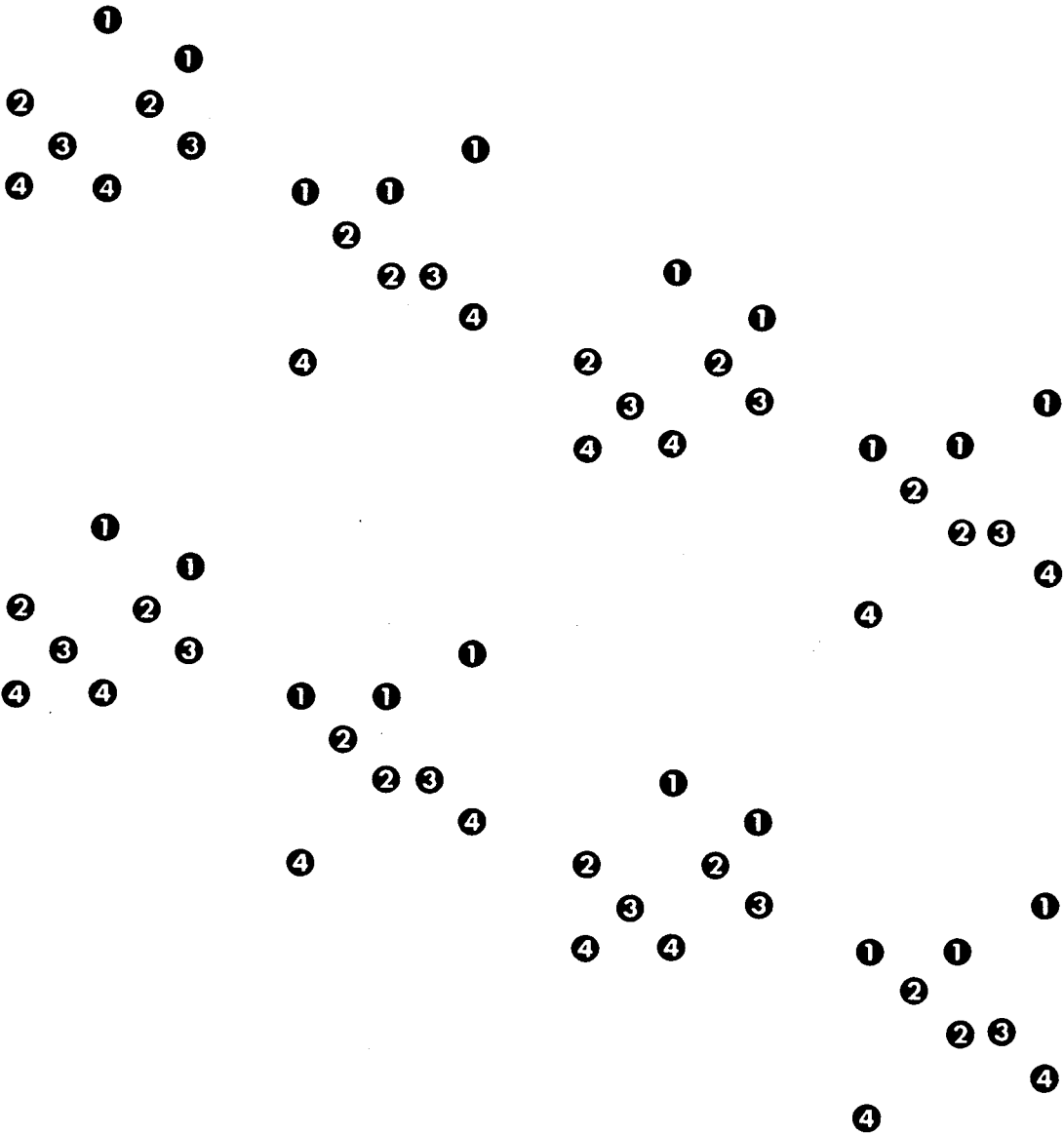
☐ DOM 9th 15

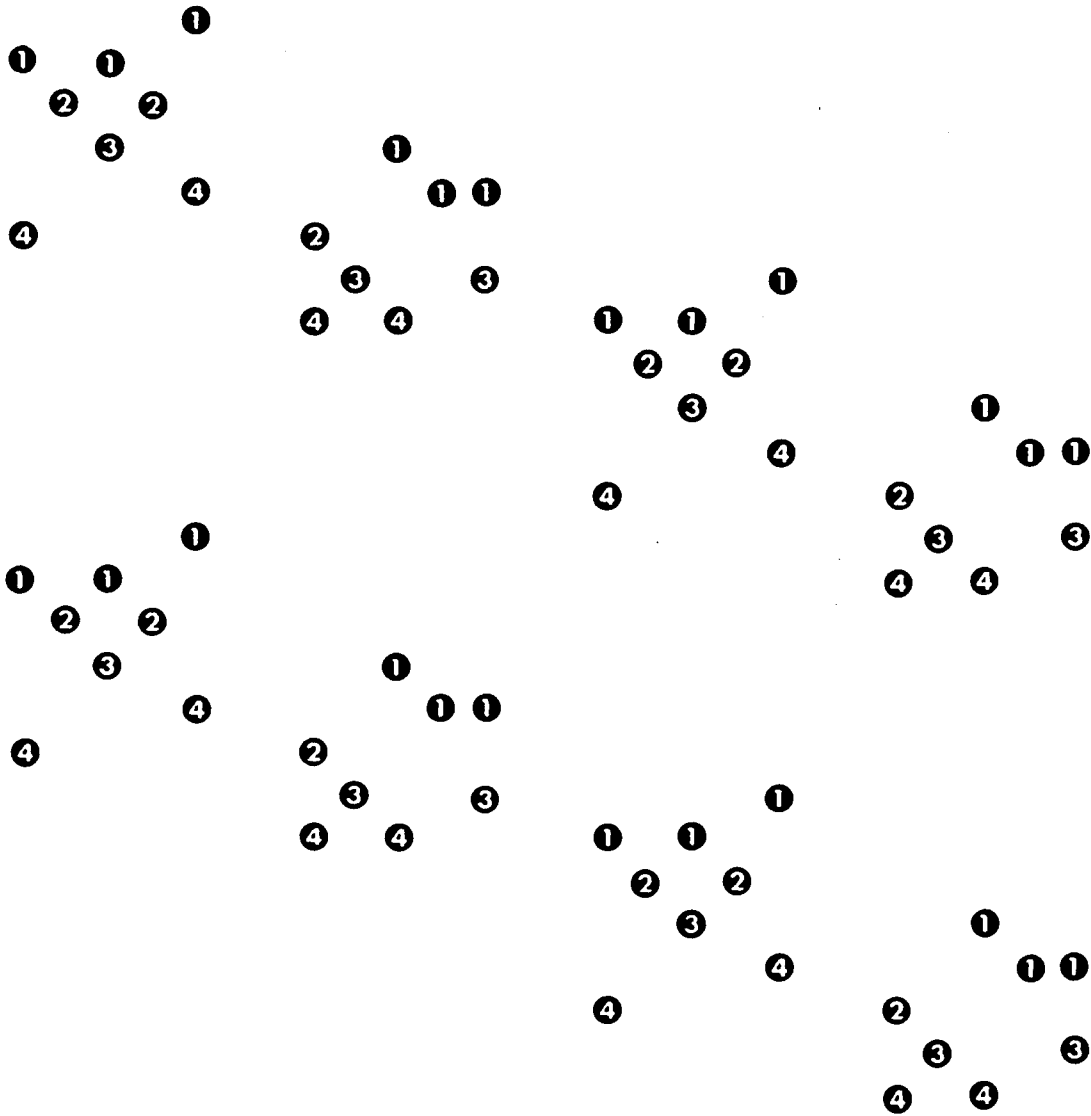


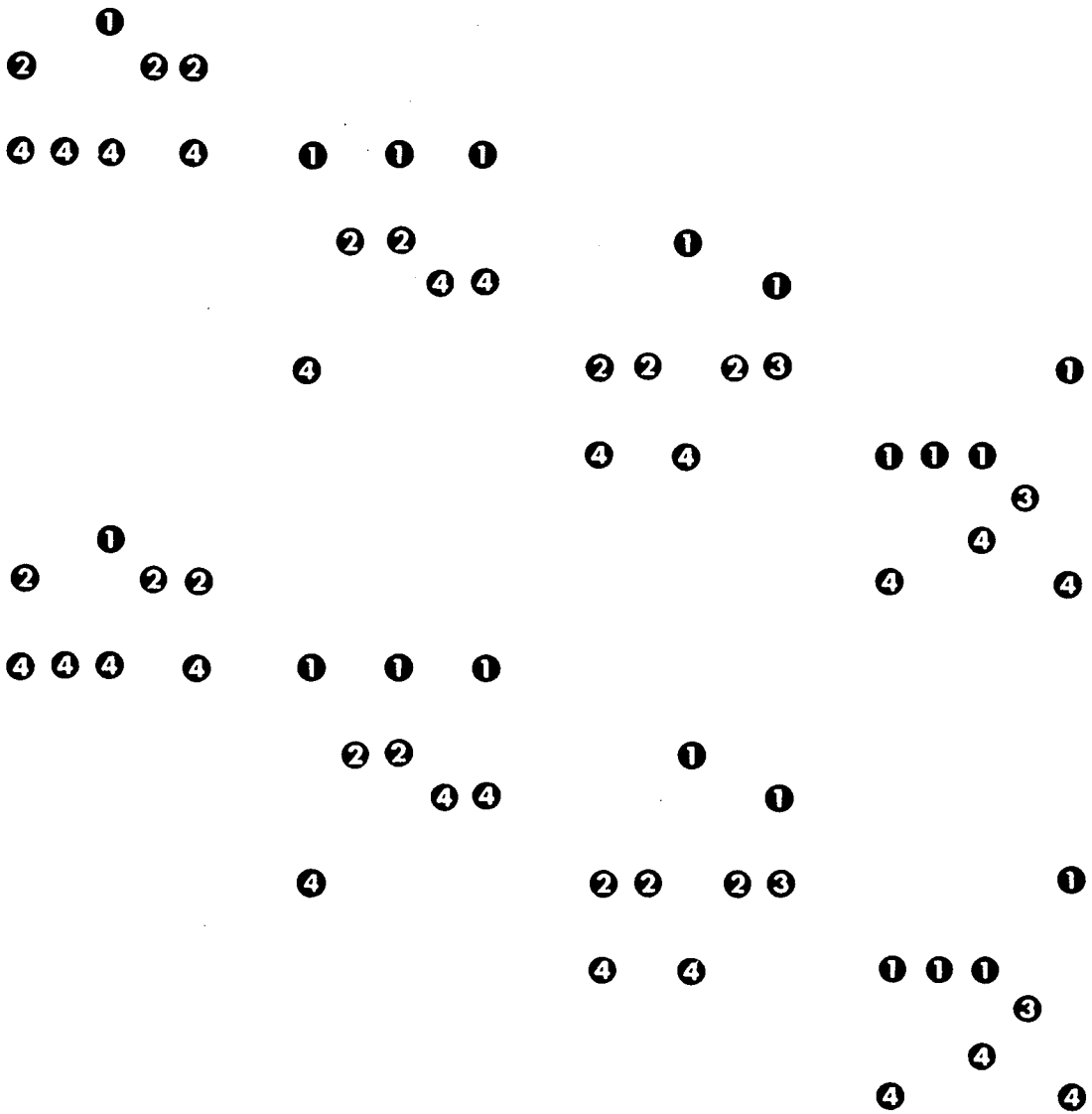
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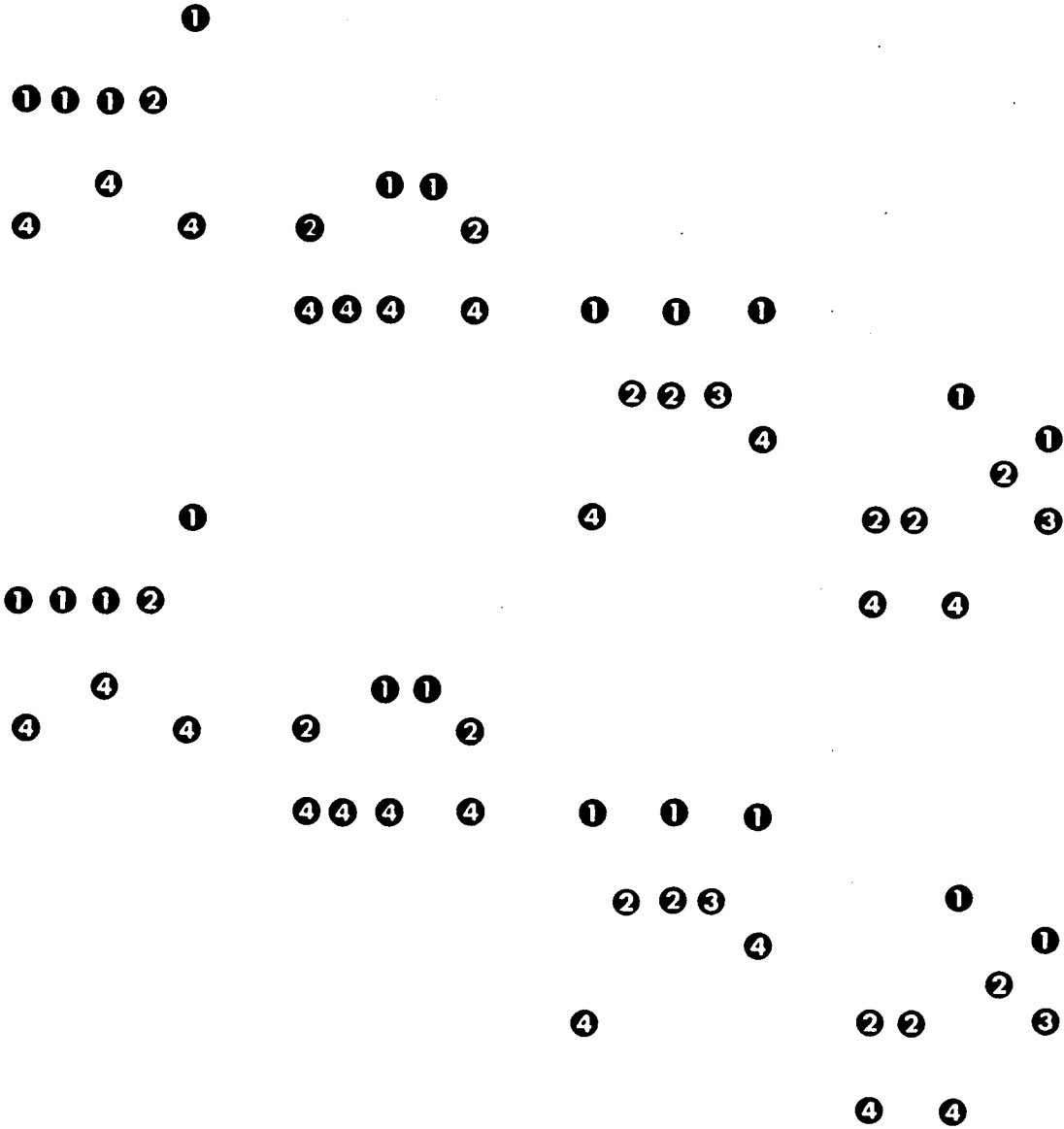
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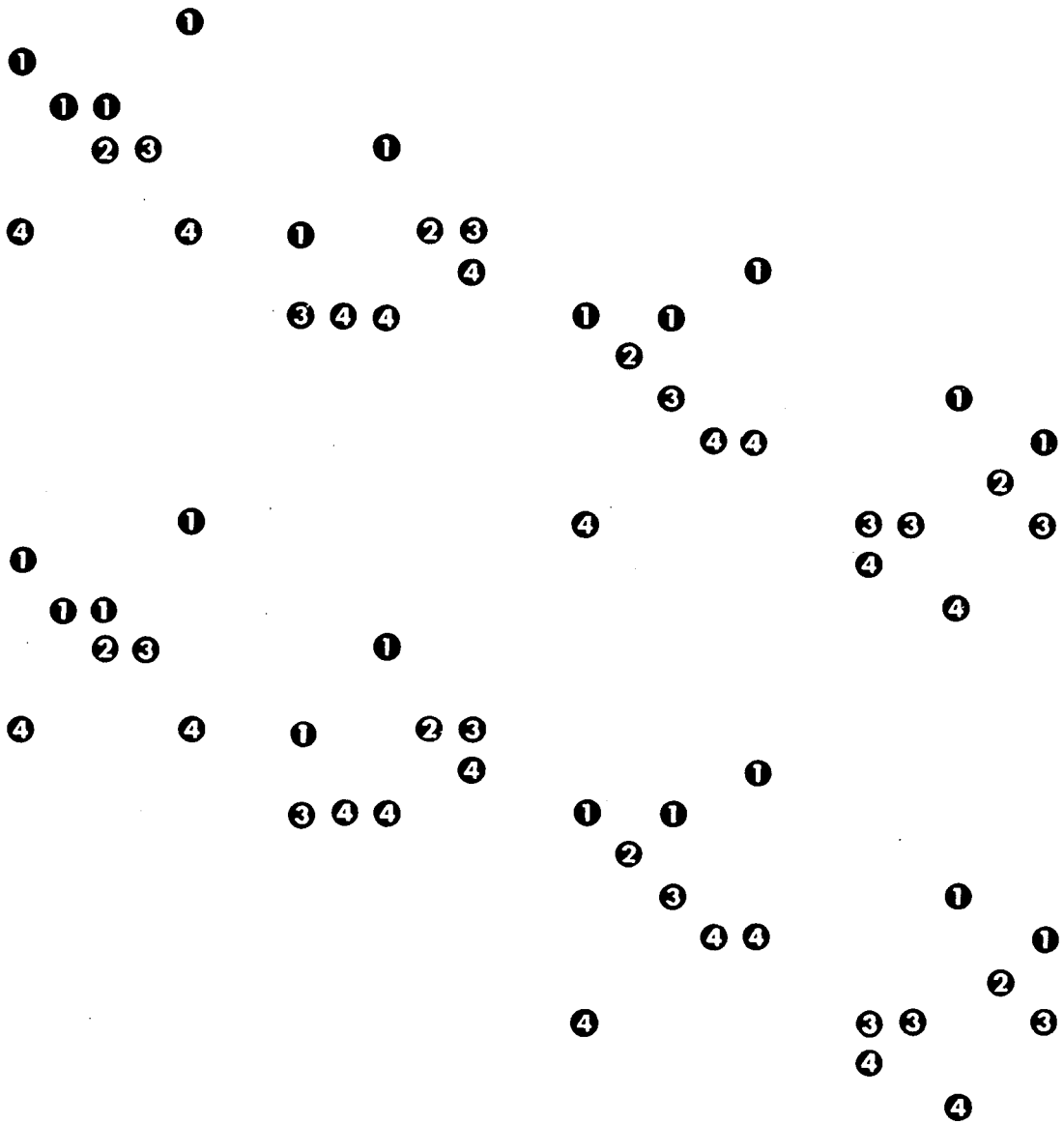




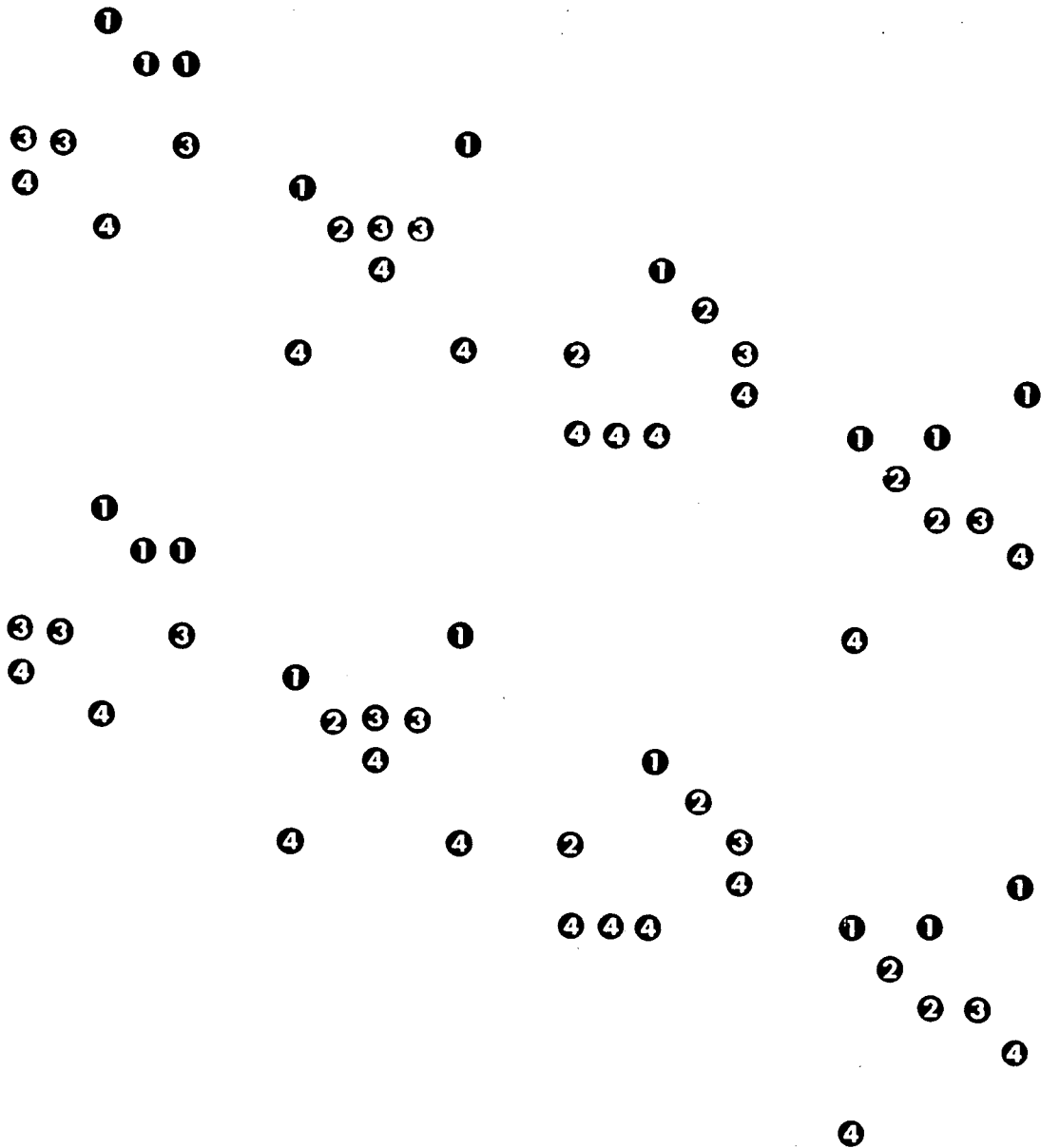
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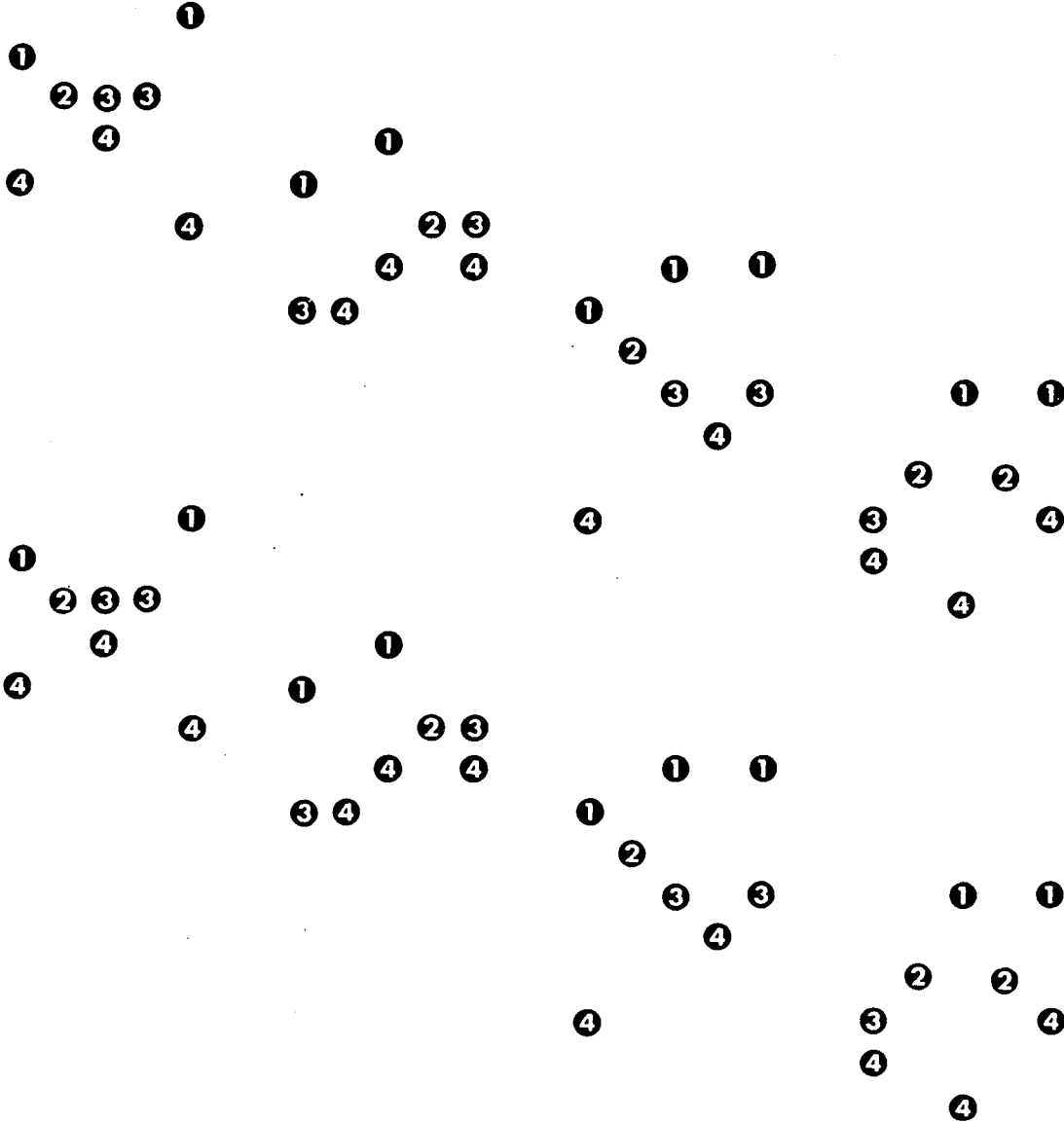
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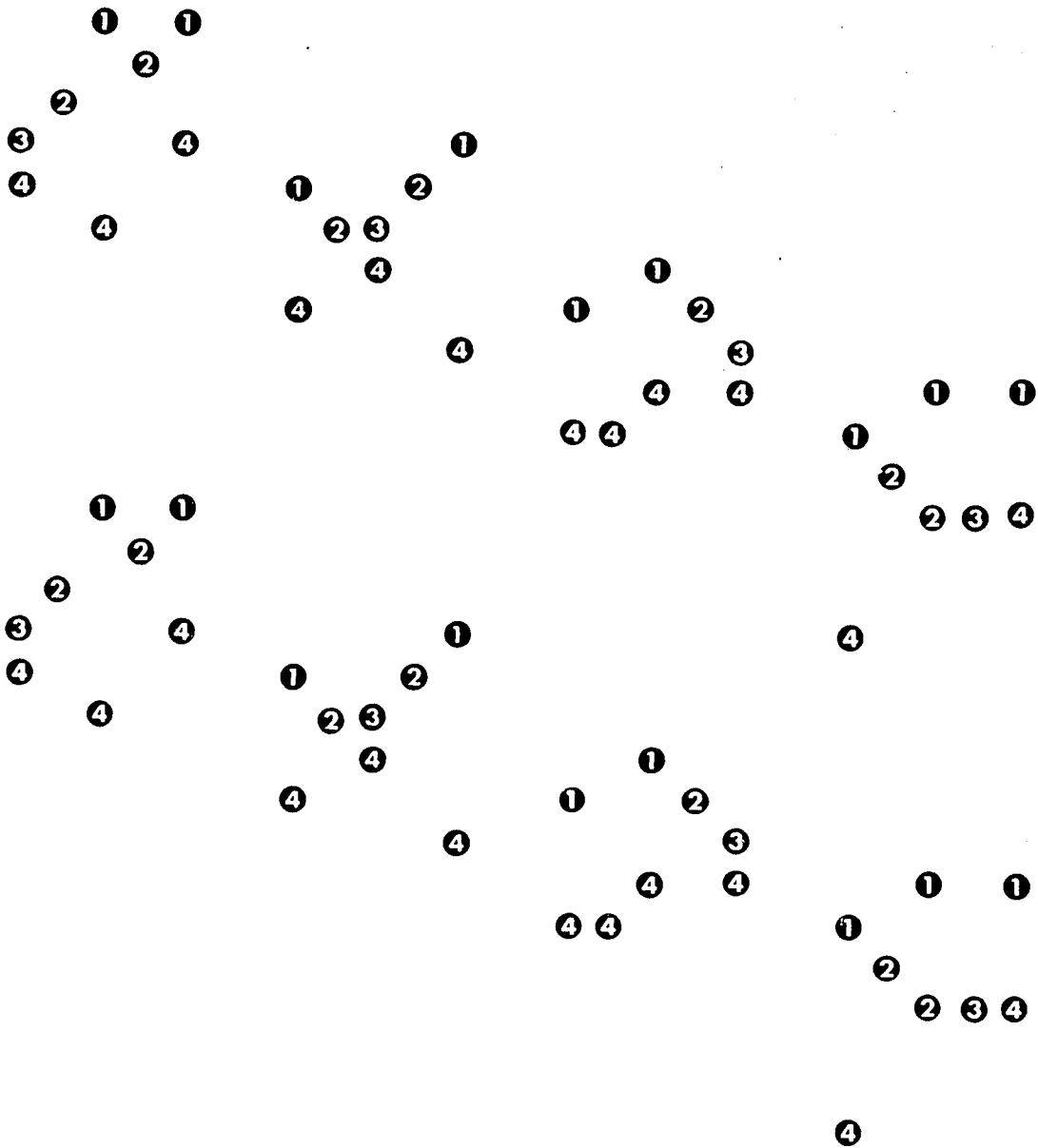
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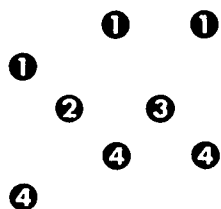
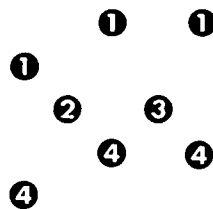
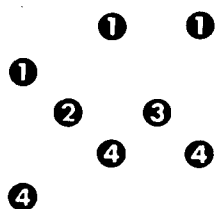
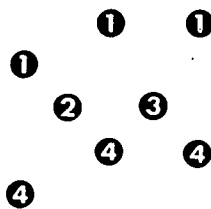
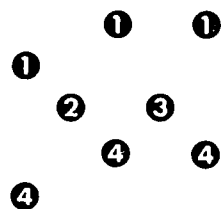
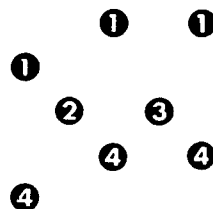
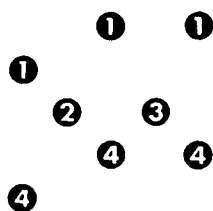
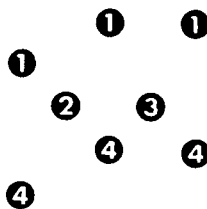
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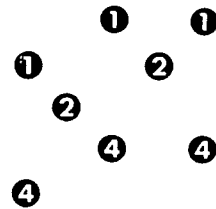
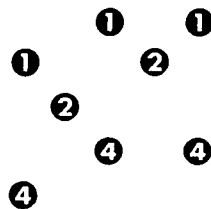
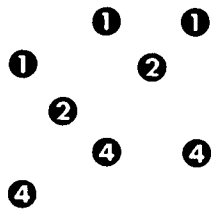
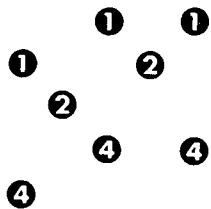
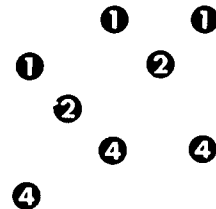
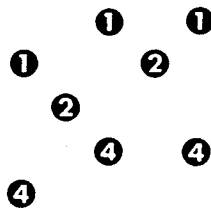
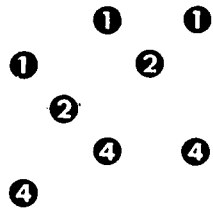
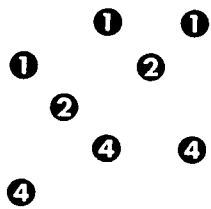
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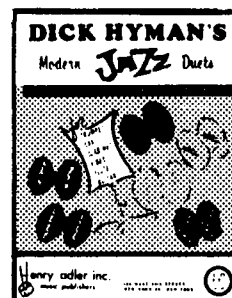
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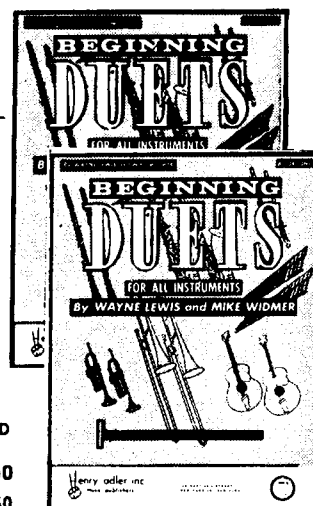
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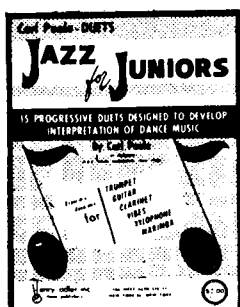
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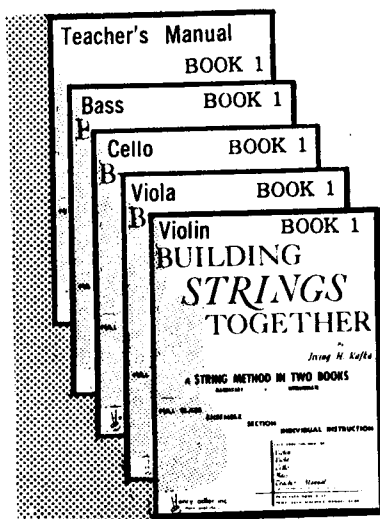
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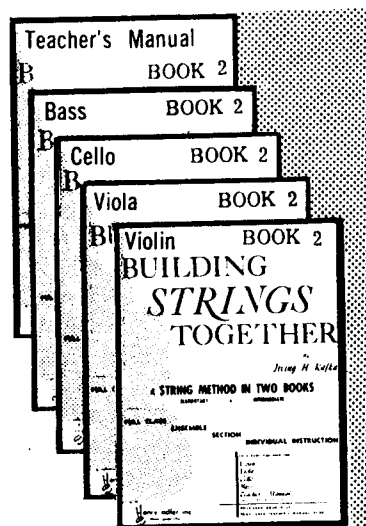
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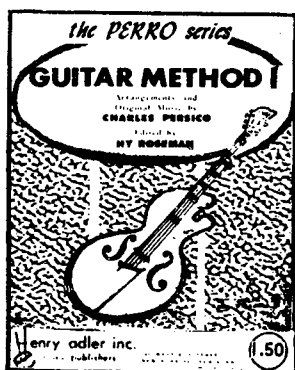
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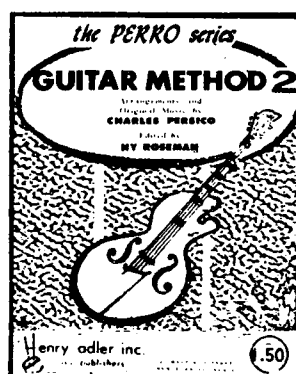
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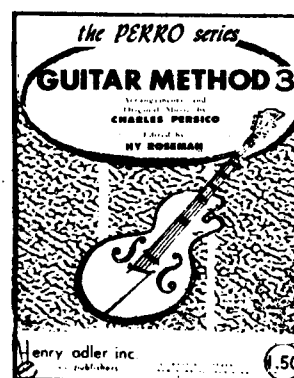
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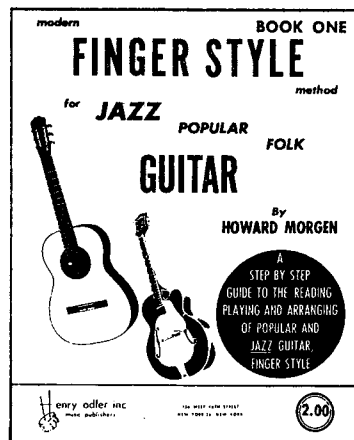
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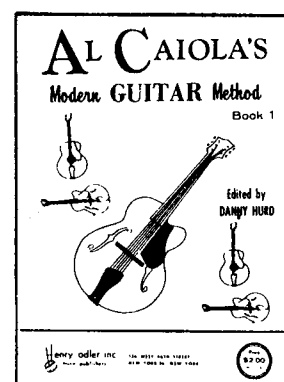


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